

AN ANALYSIS OF A NOTEBOOK OF
JAMES ORCHARD HALLIWELL-PHILLIPPS

THE SONNETS AND SHORTER POEMS

by

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SYNOPSIS

The thesis starts with an Introduction which explains that the subject of the work is an analysis of the Notebook of J. O. Halliwell-Phillipps dealing with the Sonnets and shorter poems of Shakespeare owned by the Shakespeare Centre Library, Stratford-upon-Avon. This is followed by an explanation of the material and methods used to examine the pages of the Notebook and a brief account of Halliwell-Phillipps and his collections as well as a description of his work on the life and background of Shakespeare. Each page of the Notebook is then dealt with in order and outlined, together with a photocopy of Halliwell-Phillipps' entry. Entries are identified where possible, with an explanation and description of the work referred to. This is followed by a recognition and discussion of the word or phrase of the parallel noticed in the Shakespearean sonnet or poem, with a view to assessing the value of the comparison. Finally, there is a summary of the varying critical opinions of the analogies and other aspects of the poems by editors and commentators of Shakespeare, from Malone and Boswell to the present.

Total number of words, 53, 000

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I am most grateful to Mr. Roger Pringle, the Director of the Shakespeare Birthplace Trust, Stratford-upon Avon, for permission to reproduce the microfiches made from a volume of the Halliwell-Phillipps notebooks on Shakespeare's *Sonnets* and shorter *Poems*. In addition, my grateful thanks to the staff of the Library of the Birthplace Trust and to Jim Shaw and Kate Welch of the Library of the Shakespeare Institute for their unfailing help and kindness.

E. P. P.

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REFERENCES AND ABBREVIATIONS

Shakespeare's text, unless otherwise noted, is from *The Complete Works* (Wells and Taylor).

Page numbers given in the text refer to the pages of the notebook

Citation is by the Author-Date System.

No individual references are given for works cited in *A New Variorum* edition of the *The Sonnets* (1944) or *The Poems* (1938), edited by H. E. Rollins. No author date references are given for citations in the following editions of Shakespeare which have been used repeatedly throughout: editions of the *Sonnets* and where it is included, *A Lover's Complaint*, edited by Seymour-Smith (1963) Ingram and Redpath (1964), Booth (1977), Kerrigan (1986), and Blakemore Evans (1996); editions of *A Lover's Complaint*, *The Passionate Pilgrim*, and *The Phoenix and Turtle* edited by Prince (1960), Evans (1989) and Roe (1992). References to editions of the *Sonnets* and *Poems* are not paginated when editorial comments are in the direct context of a line or lines of the textual commentary; when a comment appears in a Preface or an Appendix the necessary pagination is referred.

It is regretted that the photo-copies taken from the microfiches made from the notebook are of poor quality.

Abbreviations used.

OED	The Oxford English Dictionary
DNB	The Dictionary of National Biography
STC	A Short-Title Catalogue of Books Printed in England, Scotland and Ireland and of English Bookd Printed Abroad 1475-1640
N&Q	<i>Notes and Queries</i>
SBT	Shakespeare Birthplace Trust

INTRODUCTION

The Notebooks

The notebook on the *Sonnets*, *A Lover's Complaint*, *The Passionate Pilgrim* and *The Phoenix and Turtle* which is the subject of this thesis are taken from the collection of the bound notebooks of James Orchard Halliwell-Phillipps (1820-1889) that are in the Library of the Shakespeare Centre in Stratford-upon-Avon. There are 125 volumes covering all Shakespeare's plays, the two long poems and the *Sonnets*, together with three short poems. Plays which were collaborations, or at the time considered doubtful or unacknowledged to be Shakespeare's, are excluded. The number of volumes on each play varies from one to nine, except that there are twelve on *Hamlet*. Halliwell-Phillipps offered the volumes to the Shakespeare Birthplace Trust in 1872, as: 'unpublished annotations on the text of Shakespeare... by many thousands of authors from old black letter books as well as numerous engravings.' (SBT TR2| 1|1). The collection of between 200 and 300 volumes was accepted, and presented with the proviso that none were to be consulted during the donor's life time without his permission. The collection was to belong to the Shakespeare Birthplace Trust absolutely on his death.

The first volume on each play or poem is prefaced by a short foreword declaring the notes to be supplementary to those in the large edition of Halliwell-Phillipps' *Works of Shakespeare* (1853-1865). They are described in the Library catalogue as 'mounted scraps from sixteenth century and later books and manuscripts or extracts copied from the same to illustrate words and phrases in the plays and poems of Shakespeare'. The notes are not dated, but were probably collected from the years of Halliwell-Phillipps' researches for his edition of the *Works* (1853-65) until 1872.

There are 123 entries in the volume on the *Sonnets*, twenty-four of which have been entered on verso pages. Each page has been numbered in the corner, generally at the top of the entry, and has been inscribed 'Sonnets', 'Poems', 'Sonnets & L. C. ' or 'P.P.' as appropriate. The entries are printed extracts or handwritten and have been taken from a

variety of writing in which Halliwell-Phillipps noticed a thought, a word or some form of expression he found in any way interesting or fruitful by being comparable, parallel, or analogous to passages in the Sonnets or poems. The printed excerpts have been ruthlessly removed from books which passed through his possession, roughly cut and pasted on the page. Most of the twenty-four verso pages were probably late additions and have been entered in handwriting; they seem to be written by Halliwell-Phillipps, but a number are printed extracts taken from *The English Parnassus* of 1677. The verso pages concerned with *The Phoenix and Turtle* belong to a group which appear to be signed by an unknown 'M.S.Elwin', or the 'M.S.' may refer to a manuscript named 'Elwin', but this has proved impossible to establish.

The pages have been photographed on to a microfiche and the method of procedure has been to make photostat copies of the entries and put them in order under each page number and then to attempt to verify, or identify, each entry. Halliwell-Phillipps wrote a large number of notes and memoranda during a life-time of collecting materials relating to his work on the life and edited *Works* of Shakespeare. The notes for this notebook contain allusions to plays, prose, poetry, commentaries, dictionaries, glossaries, jest books and miscellaneous pieces from numberless writers of the seventeenth and eighteenth centuries extending back to the fourteenth and fifteenth centuries, on a wide variety of subjects. For the purposes of this thesis, an attempt was made to identify or verify the source of each entry, with the author of the work quoted and the edition cited, in order to relate the entries to the poem referred to. This was often difficult, as the information given in the notebook is frequently incomplete. It was necessary to consult a number of dictionaries, glossaries and catalogues. Searches included examinations of the catalogues of the British Library and the Bodleian Library, visits to the British Library, Birmingham Central Library, the library of the University of Edinburgh, the library of the Shakespeare Centre, the Shakespeare Institute and the Records Office of the Shakespeare Birthplace Trust in Stratford-upon-Avon. Early material was traced through the catalogues and viewed on microfilm. Following identification in order to assess the significance of similarities noted, it was important to evaluate other editors of Shakespeare, from the earlier writings of the first commentators to

modern critical opinion. Care has been taken to note if the parallel has been observed elsewhere, before or after Halliwell-Phillipps, whether the analogy was unique or important, or the connection tenuous with a loose general affinity. It has also been necessary to distinguish between the thoughts or parallels which have been taken from Shakespeare or other writers and those ideas which were commonplaces at the period. Some analogies occur in different contexts and some with different emphases. Few of the similarities or ideas in the notebook which have not already been commented on by Malone or Boswell, appear in the edited *Works*. Many of the entries seem to be simply reminders and bring no further illumination to the word or phrase in the related passage, but seem to have been hastily noted as an instant recognition or as an echoing thought to be referred to afterwards and dealt with, if appropriate.

The *Sonnets* were chosen as the subject of this work as the lyric beauty of many of the poems appealed particularly and invited further study. The cryptic wording of the Dedication and the unsolved identities of the Friend, the Lady and the Rival Poet have added a mysterious dimension to the verse sequence although these players in the sonnet sequence may not have a real identity. The likelihood that Shakespeare himself valued the sonnets, and the belief that they offer insight into his personal life and the contemporary world were additional reasons for choosing them. Although it is clearly dangerous to read the *Sonnets* as autobiographical, when creative artists express in their work an intensity of feeling and a display of emotion, it is reasonable to attribute this to, at least, an unconscious expression of their inner lives and experiences.

A brief account of the three short poems referred to in the *Sonnets* notebook on pages given in bold type underneath:

A Lover's Complaint.

The poem was published by Thorpe with the 1609 collection of the *Sonnets* and again in the reprint of 1640, together with other material. Controversy has surrounded the work as editors and critics debated its authenticity and merits. Earlier commentators' views

are recorded in the New Variorum: Malone (1790) pronounced it 'a beautiful poem, in every part of which the hand of Shakespeare is visible' and Knight in 1841 had no doubts as to the author, 'but the language is sometimes obscure, and the metaphors occasionally appear strange and forced.' (Shakespeare 1938, 586). Others did not agree, but by the mid-nineteenth century, although there were some doubters, most editors followed Malone, including Halliwell-Phillipps in *Outlines* (Halliwell-Phillipps 1887, 1, 179), who draws evidence for Shakespeare's authorship from Meres' reference in *Palladis Tamia* of 1598 which 'clearly implies that Shakespeare was the author of other separate essays besides those which he enumerates.' Most editors also agreed with Malone on the poem's Spenserian qualities, summed up by Craig in 1905: 'There seems to be little doubt but that it is an early study by Shakespeare in the style of Spenser' (Shakespeare 1938, 594).

[pp. 2v, 65-76, 76v, 77, 77v, 78, 78v, 79, 79v, 80-82, 93v].

The Passionate Pilgrim.

This collection of twenty poems and songs, published by William Jaggard in 1599 (STC 22341.5), has traditionally been attributed to Shakespeare, although from the start it has been generally known that the majority of the verses are not his. A fragment of another edition exists of the same year and a third edition was published in 1612 (STC 22343). Five of the poems are incontrovertibly Shakespeare's, while several are known to be the work of other authors, although earlier readers may have attributed a number of them to Shakespeare. The authorship of these has divided critics in the past, as it has been suggested that some are by Shakespeare. The collection has given rise to many thorny problems of text, editing, and authorship and has had a great deal of critical attention and discussion. Early commentators did not accept Jaggard's version and order of the poems, but most modern editors have adopted the original, although some have omitted poems which are now known not to be Shakespeare's.

[pp.83-89, 89v, 90-1, 91v, 92, 92v, 93-95, 98, 99].

The Phoenix and Turtle.

The Phoenix and Turtle appeared in *Love's Martyr, or Rosalin's Complaint*, first published in 1601, a volume containing a long poem by Robert Chester followed by shorter works 'of severall moderne Writers', centred on the subject of True Love as shown in the allegory of the Phoenix and the Turtle. A second edition by a new publisher appeared in 1611. Shakespeare's poem was one of the additional 'Poetical Essaies' with works by Marston, Chapman, Jonson and two pseudonymous contributions, all continuing the theme of praise and celebration of the chaste union of the lovers. Shakespeare's poem was printed again in a collection of Benson's in 1640 entitled *Poems written by Wil. Shake-speare. Gent.*, Malone included the poem as 20 in his *Passionate Pilgrim* edition of 1780 but as 28 in the editions of 1790 and 1821 (Shakespeare 1938, 560-61).

The myth of the phoenix was well known at the time, but critics who sought an identity for the lovers and the other participants in the allegory had varied ideas and many bizarre theories were put forward. In his work on the poetry of Chester and Salusbury, Carleton Brown in 1913, links *Love's Martyr* with the Salusbury family. The poem was dedicated to Sir John Salusbury who was Chester's patron and this theory has been accepted by many editors (Shakespeare 1935, 566-83). *The Phoenix and Turtle* is in three parts, an Invocation, an Anthem and a Threnos. The love of the phoenix and the turtle is mournfully presented as a union which transcends earthly love and ends in the tragic finality of cinders 'Leaving no posterity'.

Many critics have not accepted Shakespeare's authorship but, led by Malone who wrote in 1780: 'there is no room to doubt of the genuineness of this little poem' the majority have recognised the work as Shakespeare's. Rollins says 'Traditionally faith has, in the main, stood firm' and reports Halliwell-Phillipps among the traditionalists (Shakespeare 1938, 563 and 569).

[pp.3v, 4v, 5v, 6v, 96, 97, 99v].

Primary Sources

The original materials pasted into the Halliwell-Phillipps notebook are listed in the bibliography as Primary Printed Sources. The following works recur frequently throughout the notebook and a full description is provided here.

The Countess of Pembroke's Arcadia.

Arcadia by Philip Sidney (1554-86) was begun in 1577-8 and circulated in manuscript in the 1580s. He began to revise in 1584 and left the partly revised version with Fulke Greville, his friend and biographer, before leaving for the continent in 1585, where he died of wounds after the battle of Zutphen in 1586. This corrected but unfinished version of the first three books was printed incomplete in 1590 (STC 22539). A composite or Third *Arcadia* was printed in 1593 (STC 22540) with Bks.3-5 added from the original version, but revised and with both characters and episodes added by Sidney's sister the Countess of Pembroke and Henry Sandford, her husband's secretary. The work, variously described as romance, pastoral, epic or tragi-comedy (Sidney 1973, xii), was immensely popular, enhanced by Sidney's reputation, and new editions followed in rapid succession during the following years with slight variants and attempts to overcome the abrupt ending of Sidney's revised work and providing new intricate situations with pastoral intrigues. The enormous popularity of *Arcadia* continued throughout the seventeenth century, until neglect and even contempt came in the later eighteenth century with a change of taste (Sidney 1985, ix). All the printed extracts have been taken from the 1599 edition (STC 22542).

[pp. 2v, 15, 16, 21, 26, 30, 34, 36-7, 39-40, 46, 49, 59-60, 87]

Astrophil and Stella.

Philip Sidney (1554-86), the courtier and soldier who was born the heir to a wealthy and politically powerful family, wrote the poems and his other work for private circulation among family and close friends. When Sidney died from wounds received at the battle of Zutphen in 1586 his friend Fulke Greville was in possession of his work, including the sonnet sequence *Astrophil and Stella*. It was first published in 1591, five years after his death and again in 1597. It appeared in the first collected edition of Sidney's works in 1598, thought to have been published under the auspices of his sister the Countess of Pembroke, and in the ten further of editions published in the seventeenth century. All the extracts from '*Astrophil and Stella*', are from the collected Folio edition of 1599 of *The Countess of Pembroke's Arcadia* (STC 22542).

[pp. 4, 23, 29, 41, 47, 62-3]

The English Parnassus.

The English Parnassus Or a Helpe to English Poesie (1677), generally known as Poole's *English Parnassus*, was first published posthumously in two editions in 1657 (Wing P2814 and P2815) edited by 'J. D.' whose identity is not known. There was a further edition in 1677 (Wing P2816) all the editions containing, to quote the titlepage: 'General Forms upon all Occasions, Subjects, and Themes, Alphabetically digested. By Joshua Poole. M.A. Clare Hall Camb.' The editions also contain: 'a Collection of all the Rhythming Monosyllables, The Choicest Epithets, and Phrases: Together with 'A short Institution to English Poesie, by way of Preface.'

Joshua Poole's dates are not certain but the DNB gives '(fl.1640)'.

The entries are in groups under headings in alphabetical order relating to the content, e.g. Beauty, Evening, Music etc. These are quotations from various poets sometimes altered in some way - cut, shortened, even misquoted or separated by full stops, which often seem to be placed arbitrarily making the pieces disjointed reading. All the printed extracts

in the notebook are taken from the 1677 edition (Wing P2816P). All these printed extracts are on the verso side of the pages and appear to be later additions to the notebook.

[pp. 21v, 22v, 23v, 24v, 25v, 76v, 77v, 78v, 79v, 99v]

The Life of Halliwell-Phillipps

No biography has yet been published of James Orchard Halliwell, later known as Halliwell-Phillipps, but a factual account of his life may be gathered from available sources, including obituaries and memoirs. When he was born in Chelsea in 1820, into the family of a businessman from Lancashire, interest and research into the past was still dominated by gifted leisured amateurs who had the inclination and means to devote time and money to reading, research and membership of the ever-growing number of societies promoting study of the past. As the nineteenth century progressed, antiquarian studies became increasingly popular and many of the rising, newly affluent middle class brought to the interest and study of the ancient and mediaeval past Victorian virtues of self improvement, enthusiasm, optimism and a tenacity which overcame obstacles on the path to discoveries. Halliwell fitted easily into this company and at fifteen started his collection of books and manuscripts, publishing a series of articles in 1836-7 on the lives of mathematicians in a scientific magazine, *The Parthenon*. In 1837, following a private education, he matriculated at Cambridge as a science undergraduate at Trinity College, but some months later changed to Jesus College where he spent most of his time in the Library with old editions and manuscripts, and was absorbed by his own enquiries into scientific matters with results published in the *Magazine of Popular Science* (Spevack 1997, 1837. 3). In 1838 he produced his first separate publication: *A Brief Account of the Life, Writings and Inventions of Sir Samuel Morland, Master of Mechanics to Charles II*, but he left the university without taking his degree. His time at Cambridge was marred by a later charge that some of the rare scientific manuscripts which he offered for sale in 1844 had been appropriated earlier from the library of Trinity College. He denied the allegation but it was never satisfactorily disproved. From the first he revealed himself as a supremely confident young man, very sure of his merits and ready to promote them. Before the age of twenty-five he had produced a steady stream of pamphlets, letters and catalogues with titles as diverse as the *A Few Hints to Novices in Manuscript Literature* (1839), *Early History of Freemasonry in England* (1840) and *A Few Notes on the History of the Discovery of the Composition of*

Water (1840).

Halliwell's early scientific and mathematical work came to the notice of some of the most distinguished scientists of the day who proposed his election to Fellowships of The Royal Society and The Society of Antiquaries, which were duly confirmed while he was still eighteen; his interest in scientific matters continued and led Halliwell to become a founder member of the Historical Society of Science in 1840. To this endeavour he brought his youthful enthusiasm and despite being in the company of established scientific figures was the foremost promoter, printing a manifesto for the Society and taking on the posts of both Secretary and Treasurer. He became a member and later Vice-President of the British Archaeological Association which led him to the publication of a great many notes on field trips and excursions. A modern scientist has commented that while Halliwell 'showed remarkable breadth of interest,' most of his scientific work proved to be 'more editorial than original' (Hornberger 1949, 391).

From the age of twenty-one Halliwell was an eager member of a number of antiquarian societies in Europe and America and countless London literary societies. Until he became financially independent under the terms of his wife's inheritance, his source of income was derived from his publications and dealings in the book trade; the material from the volumes he had acquired became the basis of his writing. In the mid nineteenth century the majority of books were in private collections, or held by institutions like the British Museum, owned by the learned bodies and societies or in university and college libraries (*Encyclopaedia Britannica* 1910-11). Halliwell would have had access to some of these libraries together with many of the large collections. Apart from reading and borrowing from these collections, he would have been obliged to buy his own material, from the manuscripts and printed matter circulating among book dealers, and would have needed to sell it on, if possible at a profit. Of the 'treasures' to be found on bookstalls when he was a young man, they were 'Plentiful as blackberries in the blackberry season, ...almost as cheap' (Schoenbaum 1991, 298).

As the years passed his researches and writings covered ever wider fields, particularly of antiquarian interest, and his publications grew. While an undergraduate he

had become friendly with Thomas Wright, the antiquarian, his senior by ten years, who befriended and encouraged him. Together they published *A Dictionary of Archaic and Provincial Words*, in 1846, which reached a tenth edition in 1881. A revised edition of Robert Nares' *Glossary of Words Phrases Names and Allusions*, first published in 1822, appeared in 1859, another collaboration with Thomas Wright to which Halliwell-Phillipps added between 5000 and 6000 fresh entries with further editions in 1867, 1872 and 1876.

Philology remained an abiding concern and many of his notes are concerned with obsolete and archaic words and their use by Shakespeare and Elizabethan writers. Predictably he became ever more active in research into Shakespeare's life and background and from an early period, this became his passion and his life's work. In 1841 his first publication on Shakespeare appeared: *On the Character of Sir John Falstaff as Originally Exhibited by Shakespeare in the Two Parts of King Henry IV*. Investigation into the life and times of Shakespeare since Rowe and Malone in the previous century had already produced biographies and commentaries and Halliwell joined a number of dedicated Shakespearean scholars like Alexander Dyce, John Payne Collier and Charles Knight, many of whom became his friends.

His own *Life of William Shakespeare* was published in 1848, an octavo volume, constructed on the material facts he had brought to light through painstaking research into documents and records in Stratford-upon-Avon and the surrounding villages. These investigations were exhaustive and meticulous and were later extended into many towns throughout England in hope of finding traces of travelling acting companies, which might yield information of Shakespeare's early life. He uncovered many new facts relating to the Shakespeare family and background. The researching and cataloguing of curiosities and rarities of antiquarian interest had continued and resulted in the publication of a remarkable collection in 1851, which varied from rare publications to the ephemera of broadsides and nursery rhymes making a unique contribution to knowledge of a traditional popular culture, now disappeared (Neuberg 1990, 7). In 1853, five years after the first publication of the *Life*, a revised edition revealed further valuable data on Shakespeare, uncovering more facts and details of his life than might have been thought possible from earlier work. In 1874

Halliwell-Phillipps, as he had now become, published his *Illustrations of the Life of Shakespeare* in which he made known important findings of the poet's life in London. These finds were brought about by his relentless tenacity in uncovering texts relating to Shakespeare's association with the theatres and acting companies together with his profitable financial dealings. One of his most outstanding works, and one of his most popular, *Outlines of the Life of Shakespeare*, first appeared in 1881, expanding into eight editions over the next decade, eventually growing into two quarto volumes.

During the 1850s his researches related particularly to the promotion of interest in Stratford and its Shakespearean connections. Halliwell-Phillipps became an active figure in the town and was involved in a great many enterprises and undertakings helping to make places relating to Shakespeare and his family history accessible to the public. In the early 1860s, in association with residents of Stratford, he was a prime mover in the purchase of the New Place property, the Chapel Street premises and other activities including an undertaking, at his own expense, to catalogue almost five thousand documents dating back to the thirteenth century that had been found in disorder in Shakespeare's Birthplace.

In 1872 after the death of his father-in-law, the antiquarian book collector Sir Thomas Phillipps, his wife inherited a considerable estate and, under the terms of her grandfather's will, Halliwell adopted her family name and became Halliwell-Phillipps. He had been unable to pursue his passion for collecting and accumulating a large library before these later years brought financial security; now he was no longer obliged continually to dispose of his collection to meet his needs. Nevertheless from the time he was a young man he liked to donate some of his edited or collected publications to libraries. The earliest gift to Chetham's Library in Manchester, a copy of his introduction to *A Midsummer Night's Dream*, was in 1845 and he continued at regular intervals to give the library items from his published works. He presented a large collection of his correspondence, notes and papers to Edinburgh University and made occasional gifts of other notes and memoranda to various libraries. A number of valuable papers had been given to Stratford but unfortunately his relations with the town did not end happily when in the 1880s he became involved in a quarrel over documents with important townsmen, which finally resulted in the ending of his

long and fruitful association with the town. In consequence, by an alteration of his will, Halliwell-Phillipps deprived Stratford of a large collection of his papers, including scrapbooks, now in the Folger Shakespeare Library in Washington, D.C. where 'the curious student..... starts in involuntary horror at finding bits and pieces from rare old folios and quartos' (Schoenbaum 1993, 302-3). The large number of papers, scrapbooks and notebooks in Washington, Stratford and elsewhere is illustrative of the immense amount of written material Halliwell-Phillipps produced over the years.

Halliwell-Phillipps emerges as a fascinating figure; he was described as having a temperament 'mercurial and tempestuous' (Neuberg 1990, 5), but many of his contemporaries speak of his warmth, courtesy and kindness and there seems no doubt that he had a complexity of character allied to his considerable achievements. He returned the kindness shown to him by the early collaborator of his undergraduate days, Thomas Wright, by providing care generously to him in the needy old age which preceded the latter's death in 1877. His magpie-like acquisitiveness in regard to Shakespeare and everything concerning him was almost an addiction; in 1866 Dyce, writing to him of his 'Shakespearian undertakings', told him: 'they quite astonish me; and, as you speak quite positively of your "madness", I shall not be rude enough to contradict you' (Spevack 1996¹, 238). Apart from the collections in the Folger and Huntington Libraries in America and Chetham's Library in Manchester, publications were donated to many libraries among them, the British Library and the library of Edinburgh University, as well as a number of letters and papers, thoughts and jottings. Halliwell-Phillipps read widely among his many collected books and manuscripts. He was a man of prodigious energy who throughout his life continued tirelessly cataloguing and researching curiosities and rarities of antiquarian interest generally, but in particular relating to the promotion of interest in Shakespeare and Stratford. This is well illustrated by his note to Carew Hazlitt in 1869 asking him to call by appointment, but saying that he does not see people in the evening as he is tired then '...excepting, of course any one whatever who has something of Shakespearian interest to bring, - everything must give way to Shakespeare' (Spevack 1996², 50).

NOTES UPON THE WORKS OF SHAKESPEARE.

BY J. O. HALLIWELL, F.R.S.

THESE notes, supplementary to those in my large edition of Shakespeare, are mainly the result of my readings in early English literature, but they include some critical observations of my own and a few derived from the works of others. It must be observed that none of these scraps or memoranda have been revised for publication. Many of the extracts have been taken by me from original copies of old books read for the purpose.

Sonnet
1

But during this accord,
A wonder strange to heare,
Whilest Love in deed and word
Most faithfull did appeare,
False semblance came in place,
By jealousie attended,
And with a double face
Both love and fancie blended;
Which make the Gods forsake,
And men from fancie flie,
And maidens scorne a make,
For sooth, and so will I.

Sonnet 9.
Suphew Golden dyacre

TEXT AND COMMENTARY

Page 1.

Twelve printed lines of verse in iambic trimeter annotated 'Sonnet 9', 'Euphues Golden Legacie' and with the eleventh line underlined: 'And maidens scorne a make,'

These lines are taken from *Rosalynde. Euphues' Golden Legacie*, a prose narrative by Thomas Lodge (c.1558-1625). The edition has not been identified, but the passage may be from an anthology. Lodge had already started to write while he was an undergraduate, and practised law for a short time before abandoning this to continue writing. For a short time he pursued a military career and made several long voyages, but he still continued his writing and composed *Rosalynde* on board ship. Lodge's euphuistic work has been called 'The last book of any importance to employ the style that Lyly had made so popular' (Lodge 1910, xiv). The work is in the romantic pastoral tradition and is thought to be based on the Middle English poem *Gamelyn*. Shakespeare used the story of *Rosalynde* as a source for *As You Like It*. It was first published in 1590 and was an outstanding success. After the next edition of 1592 a further ten printings followed before the final edition of 1642 (Lodge 1995, 7). The Restoration brought about a great change in taste and there were no more editions until modern times of what had clearly been a very popular pastoral romance.

The lines in the extract are part of *Phoebe's Sonnet, a Reply to Montanus' Passion*, in which she 'scornfully warbled' her reply to the shepherd Montanus in rejection of his lovesong.

The OED defines 'make' as 'A mate, consort; a husband or wife, lover or mistress'. It does not seem to have been in common use, but it appears in 1626 in Ben Jonson's *The Masque of Owls*. It was recorded in 1914 as 'still in use in Scotland... also in England in many parts from the north to Gloucestershire' (Skeat and Mayhew 1914).

See pp. 2, 14, and 58, which also quote passages from *Euphues' Golden Legacy*.

Sonnet 9

'Ah, if thou issueless shalt hap to die,
The world will wail thee like a makeless wife.

3-4

The word occurs as an adjective in the alliterative fourth line: 'The world will wail thee like a makeless wife.' The metaphor is continued on to the following line as the poet urges his friend to marry and leave his form to the world. Should he 'hap to die' he will still leave a widow, the world, who will weep because he has left nothing of himself. 'Makeless' is defined in the OED as 'mateless, wifeless, husbandless, widowed,' and the last entry recorded before Shakespeare, as early as 1513, suggests that the word was becoming archaic. Contrasting and parallel attitudes are evident in the two contexts: the Poet urges his friend in the Sonnets to embrace marriage, procreation and life, while in the story Phoebe, in refusing to accept Montanus' love, is implicitly denying procreation and life and showing herself in the position of the Friend.

The New Variorum gives Malone's gloss in 1780 of line 4: 'as a widow bewails her lost husband' (Shakespeare 1944). Kerrigan describes the lines 4-5 as 'a mild oxymoron', and Booth comments that in the sonnet there is a suggestion of makes nothing, non-creating'. Ingram and Redpath quote the mediaeval poem: 'I sing of a mayden, / That is makeless', that is, without mate, a virgin maid. However, here it also implies matchless, without peer, and this meaning is given in the *Middle English Dictionary*: 'make' is defined both in the sense of one of a human or non-human couple and as a peer or equal, together with 'makeless', variously spelt, without a mate or peerless (Kurath and Kuhn 1975).

Halliwell-Phillipps in *Works* quotes Malone who remarks that 'mate' and 'make' were formerly synonymous but does not find a connection between the use of 'makeless' in the sonnet and any other writing (Shakespeare 1865). Other editors are silent on this.

cur.

His electric put on their scarlet ornaments.

Edward 3rd p. 13.

cf. Sonnet. 142. 1922. p. 348.

Page 1v.

A handwritten line annotated 'Edward 3rd p.15.' and 'Cf. Sonnet. 142. var. p. 348.' with 'cur.' written at the top of the page.

'var. p.348' refers to a page of Volume XX in the 1821 Variorum edition of Shakespeare's works. An entry in *The Oxford Dictionary of Abbreviations* under **cur. adv. vult.** reads: '*Law curia advisari vult.* **CAV or c.a.v.** is defined as: *Law* (Latin: the court wishes to consider it; used in law reports when the judgement was given after the hearing).' Halliwell-Phillipps may have abbreviated *curia advisari vult*, 'the court wishes to consider it' to 'cur', deciding on this shorter form for his own use. If this explanation for the use of 'cur' is correct, it seems to have been used here and in other entries in the notebook, in addition to other annotation to indicate that the entry is awaiting a future decision.

The line from the anonymous play *Edward III* is the first of several entries on the verso pages of the notebook and is probably written by Halliwell-Phillipps although it may be the same hand as that of entries pp.3v-6v relating to *The Phoenix and Turtle* signed M.S. Elwin on p.6v. *Edward III* was entered in the Stationers' Register in December 1595 and published in the following year in Quarto (STC 7501). A second Quarto was published in 1599 (STC 7502). There is no record of a performance but on the title page of the first edition is written: 'As it hath bin sundrie times plaied about the Citie of London.'

The line : 'His cheeks put on their scarlet ornaments.' is spoken by Lodowick, Edward's secretary/confidant, in soliloquy musing on the King's infatuation with the Countess; part of the passage reads:

Lo, when she blushed , even then did she look pale,
As if her cheeks by some enchanted power,
Attracted had the cherry blood from his.
Anon, with reverend fear when she grew pale,
His cheeks put on their scarlet ornaments.

Many critics think that the first two more accomplished acts of the play suggest two authors; and while Shakespeare is a possible candidate, he cannot be shown to have had any association with the play. Capell in 1760 was the first editor to claim authorship, or part authorship, for Shakespeare and to 'put the arguments for its authenticity boldly and persuasively before the popular mind' writing in *Prolusions, or Select Pieces of Ancient Poetry*: 'thought to be writ by Shakespeare' (Shakespeare 1908, xxi).

Another line in *Edward III* reads the same as Sonnet 94.14: 'Lilies that fester smell far worse than weeds', a variant of the proverb (Tilley 1950, L.297); the two phrases taken together have added weight to the discussion among editors and commentators as to Shakespeare's authorship of at least part of the play. While discussing Sonnet 94 Blakemore Evans calls attention to two other sonnets 33.2 and 41.1 whose lines have echoes in the play. In his examination of recent textual research he also notices some textual similarities evident in the sonnets and the play (Shakespeare 1996, 281).

Sonnet 142

The following lines are presumably the ones to which Halliwell-Phillipps refers:

'...those lips of thine
That have profaned their scarlet ornaments
And sealed false bonds of love as oft as mine,

5-7

'... scarlet ornaments' are used in the sonnet to describe the red of lips that do not seem to be blushing but may be painted, giving the lips an additional meaning of falseness. There is also the connotation of the red of sealing wax further wound into the meaning, as the seal of the 'false bonds of love.' The quotations echo each other and both are set in a sexual context; nevertheless the circumstances and the emotions evoked are different. In

Edward III the 'scarlet ornaments' are created by a blush or flush denoting lust in the King, which seems to have moved to his cheeks from the pale face of the Countess, whose cheeks lose their colour when she becomes pale and agitated with 'reverend fear' of the King. Her earlier blush and subsequent pallor are modest, his lack of colour and scarlet flush, guilty. Later in the speech, their motives are further contrasted: 'If she did blush, 'twas tender modest shame' and 'If he did blush, 'twas red immodest shame', (14-16) and goes on: ...'if she looked pale... if he looked pale'... (18-20).

Winny points to a 'clear literary relationship' - between the lines in *Edward III* and 1-4 of Sonnet 142, and also sees parallels with the early plays *Love's Labour's Lost* and *Two Gentlemen of Verona* and a certain similarity to *Measure For Measure* in the situation of the attempted seduction scene and its dialectical argument (Winny 1959, 20-22). This similarity also occurs in 3 *Henry VI* 3. 2. in the scene between Edward IV and Lady Elizabeth Grey.

The New Variorum mentions some of the earlier comments: Malone in 1790 notes the phrase, and that it is used in two different contexts, Lee in 1905 thinks it unlikely that Shakespeare borrowed the phrase and Mackail in *Lectures* of 1911 suggests that the words 'whether Shakespeare's own or another's have clung in his mind.' Brooke in 1936 thinks that the phrase 'here used rather redundantly of lips... is employed more naturally of blushing deeds in *Edward III*.' and Robertson, writing in *Problems* in 1926 dismisses the phrase in the sonnet as 'highly infelicitous' (Shakespeare 1944). Ingram and Redpath quote Malone's recognition of the phrase, and point out that in the play it refers to blushes. Recent editors have opened out further meanings and uncovered the complexity of the lines, revealing possible metaphors and connotations. Blakemore Evans sees the 'scarlet ornaments' as a metaphor for special attire not to be profaned by using it for false bonds, i.e. false purposes. Kerrigan notes the redness and power to seal of both lips and sealing wax while Booth, prompted by the use of 'profaned' in the sonnet, points to a religious connotation arising from the word 'scarlet' - cardinal virtues, cardinal sins, extending to the Scarlet Woman and the link with Revelation and 'seals' - the seven seals of the Book of God's councils and judgements book.

The special attire alluded to by Blakemore Evans could be taken as 'sacred' by Booth's critique and likened to the royal finery of scarlet ornaments in the play. This concept of 'scarlet' in the sonnet noted by Booth, relating to sin and the Scarlet Woman, is a link with the play's emphasis on the guilty scarlet of the King.

Sonnets

2

This hardy knight thus enricht with vertue and honour, sur-
named Sir John of Burdeux, having the prime of his youth in
sundry batailles against the Turkes, at last (as the date of
time hath his course) grewe aged. His haire was silver
hued, and the map of his age was figured on his forehead:
honour sate in the furrowes of his face, and many yeares were
pourtrayed in his wrinkled lineaments, that all men might
perceive his glasse was runne, and that nature of necessitie
challenged her due. Sir John (that with the phenix knewe
the tearme of his life was now expired, and could, with the
swan, discover his end by her songs) having three sonnes by
his wife Lynida, the very pride of all his forepassed yeares,
thought now (seeing death by constraint would compel him
to leave them) to bestow upon them such a legacie as might
bewray his love, and increase their insuing amitie. Calling

Sonnet
68.

*Imptw
Golden
Legacie*

Page 2.

A passage of printed prose of 14 lines annotated 'Sonnet 68.'(with a faint 'X' beside it), 'Euphues Golden Legacie' and with the fifth line underlined: 'the map of his age was figured on his forehead'.

See p.1 for details of *Euphues' Golden Legacy*; the edition has not been identified. These lines are part of the narrative recounting the death of Sir John of Bordeaux at the beginning of the story. Sir John, the father of three sons has reached old age; now on his deathbed, he is about to announce his will and to give last wishes and advice to his sons.

Sonnet 68

Thus is his cheek the map of days outworn,

* * * * *

And him as for a map does nature store,

1 and 13

The sonnet, beginning with 'Thus' follows the thought on from Sonnet 67, which deplores the fact that the beauty of the Youth is surrounded by moral evils and corruption. In this sonnet, his unadorned and natural beauty is seen as the record and representation of past better times.

The New Variorum reports Schmidt in 1875 defining 'map' in these lines as a 'picture or image'. The map image is compared by Rollins to *The Rape of Lucrece* in line 1712, together with similar images in Griffin's *Fidessa* (1596) and Robert Baron in 1650 (Shakespeare 1944).

All the editors gloss 'map' as some sort of representation: Seymour-Smith defines it as a 'prototype' of something, while Booth suggests 'the embodiment, the incarnation'.

Ingram and Redpath echo this and say it also means figuratively 'a detailed representation in epitome', and Kerrigan adds 'record'.

'Thus is his cheek' suggests a face, Booth says a commonplace comparison, which is lined like a map as a record of 'days outworn', or the better times of the 'holy antique hours' and the beauty 'of yore', even a Golden Age.

In the penultimate line 'map' has a different meaning; Kerrigan glosses 'as for' as 'to act as' so that the two final lines are a conceit meaning that the Youth's natural authentic beauty can be stored as an epitome, a record to show 'false Art' the real, natural beauty of ancient purer times, in contrast to false artificiality. Other editors gloss 'store' as 'keep' or 'reserve' and are content with the gloss of map from the first line. There is a parallel image of the map of a face in *Euphues*, but there it is a more obvious metaphor, 'the map of his age', outlining all the griefs, sorrows and joys on the face of an old man, close to death.

The connection noted has not been found in any commentator.

Lovers' ~~Careers~~. Careers.

Sydney; in the Arcadian, spears of the
carcase of sorrow.

Page 2v

A handwritten entry, headed 'Lover's [Car...deleted] Caress.' The writer refers to 'the carcase of sorrow' in the *Arcadia*. No sonnet or poem is mentioned.

There seems no obvious explanation for the heading 'Lover's Caress'; 'caress' is first recorded by the OED in 1611 and is not found in Shakespeare. In *The Merchant of Venice* 'carcases' describes the ruins of 'many a tall ship' (3.1.6) and 'carcass' occurs in *A Lover's Complaint* which raises the possibility that 'Caress' was a slip of the pen and that the word 'Complaint' was intended.

The phrase is taken from Sidney's *Arcadia* Lib.2, p.239,12. Miso, the wife of Dametas, is showing the ladies a book warning about Love, which had been given to her by an old woman when she was young and 'a pretie one'. The memory of the old woman 'made her make such a face to weepe, as if it were not sorrow, it was the carkasse of sorrow that appeared there' (Sidney 1912, 239). The OED defines 'carcass, carcase' as 'anything from which the "life", "soul" or essence is gone; the lifeless soul or husk, the "corpse" "skeleton".'

A Lover's Complaint

Assuming that the writer of the entry is referring to this poem the relevant line must be:

the carcass of a beauty spent and done

11

See p.3 for details of *A Lover's Complaint*. Mackail questioned the authorship of the poem in 1912 and was the first of the more modern critics to be condemnatory of a poem which most of his predecessors had unhesitatingly ascribed to Shakespeare. He even suggested it might be the work of the rival poet of the Sonnets; Robertson, a few years

later, agreed with him and named Chapman as the author (Shakespeare 1938, 596-7). However, doubters were in the minority, and Roe describes how these differing views largely continued until the 1960s, when Kenneth Muir and MacD.P.Jackson, by using the methodology of vocabulary, echoes of the plays and stylistic indications, independently came to the conclusion that *A Lover's Complaint* was without doubt Shakespeare's. Eliot Slater and Partridge followed their research and the poem is now accepted as Shakespeare's. It was described by Partridge as 'a belated experiment in Spenserian pastoral' (Shakespeare 1986, 390).

Kerrigan comments that in line 11 the maiden's beauty is described as only surviving as a lifeless remnant and all that is left with vitalizing spirit is gone. Roe discusses this and the lines following which raise the question of the age of the narrator; he points to 'heaven's fell rage' suggesting that the maid's moral ruin has caused the ruin of her beauty.

Sonnet
3

The brazen heauens conspire againft our good,
Wreathing their watry browes in cloudes of raine:

The earth denies to nurfe her wicked brood,
Wifhing all flefh within her wombe againe.

All creatures crie vpon vs for offending,

And will not ceafe till we professe amending.

+ Sonnet 19. l. 2.

Acadashus his
afterwrite

Page 3.

Six lines of verse annotated 'X Sonnet 19. l. 2.' and 'Acolastus his Afterwitte' with the third line: 'The earth denies to nurse her wicked brood' underlined.

This entry is taken from the fifth stanza of *Acolastus his After-witte*, a dialogue in verse written in stanzas rhyming ababcc, ascribed to S. N. on the titlepage and dedicated to 'his deare Achates, Master Richard Warburton'. The work was entered in the Stationers' Register and published in 1600 (STC 18546).

Samuel Nicholson, whose dates of birth and death are unknown, is thought to be the author. He graduated from Cambridge in 1597-98 and was ordained. He published a devotional essay in 1602, but nothing further is known of him.

The original *Acolastus his After-witte* was written in sixteenth-century Latin by Willem de Volder, alias Fullonius or Gnapheus. Based on the parable of the Prodigal Son and described as a Terentian comedy, *Acolastus* or *The Comedy of Acolastus* was first published in 1529 in Antwerp, and went into many editions reprinted in Antwerp, Paris, Cologne, Leipzig, and Basle; it was translated into English by John Palsgrave in 1540 (STC11470). Fullonius was a sympathizer of the reformers who had been charged with heresy by the Inquisition. The work became very celebrated in its time and had enormous influence, which was partly religious. There is a modern translation from this century by W.E.D. Atkinson, published in 1964. Following the Palsgrave translation, references and allusions recur in the English writing of the years following - among these, Nicholson's poem (Gnapheus 1964, 4-5). Carver, in the Introduction to his edition of Palsgrave's translation, believes that the influence persisted into the late sixteenth century and quotes Dover Wilson in support of his view that Shakespeare was also influenced (Gnapheus 1937, xvii-cii). The religious themes of fall, repentance and redemption are reflected in the lines as well as the problem of free will, which was one reason for the great popularity of the work at a time when religious discussion and controversy, stimulated by new ideas, were being eagerly discussed.

Nicholson's poem is written as a dialogue between two of the characters named in Gnapheus' play, Acolastus, the Prodigal, and Eubulus, the King's councillor. The work takes the form of a pastoral, with Eubulus, the former servant of the King, a shepherd who tells his flocks to 'grase on' while their 'sad master hails the weeping morn' and bemoans his and other men's sins and the dire effect these have on nature. At first he is unrecognised by Acolastus who appears and also laments his wasted life; this is the Prodigal, after his downfall and corruption. He deplores his past life and his former love and in his shame declares he will use his dagger, but is restrained by Eubulus of whose identity he now becomes aware. Acolastus recounts his story and Eubulus consoles him and gives him shelter for the night. There are many classical and Biblical references to the Old and New Testaments as the two lament the state of both man and Nature.

The work was privately reprinted by Halliwell-Phillipps in 1866, and by Grosart in 1876, both in limited editions. Nicholson's poem was well known to be a plagiarism of Shakespeare and Grosart's titlepage states that the work 'contains quotations and adaptations from Shakespeare and Barnfield etc'. Halliwell-Phillipps in the Preface to his reprint points to a number of these saying that Nicholson used 'the very words of Shakespeare, appropriating them to his own use' (Nicholson 1866, v). He gives examples from early Shakespeare: *The Rape of Lucrece*, *Venus and Adonis*, *3 Henry VI*, and *The True Tragedie of Richard Duke of York*, as well as instancing a quotation which 'resembles' Hamlet's encounter with the ghost. However, he suggests that other expressions may be merely current at the time, and also wonders if the lines from the plays were true plagiarisms or if Nicholson, aware that they were so well known, simply 'dovetailed' these into his own work and felt that no explanation was necessary (Nicholson 1866, vi).

Sonnet 19

'... make the earth devour her own sweet brood,'

This sonnet addresses Time. It may 'make the earth devour its own sweet brood', but the poet commands it to spare his 'love's fair brow' whatever havoc is wreaked on the rest of 'the wide world'. The idea in both the poem and the sonnet is of the earth destroying, either by denying to nurse, or by devouring her brood - wicked in one case, sweet in the other. Rendered wicked in *Acolastus* because of sin, which the earth refuses to nourish; sweet in the sonnet, as the poet refers to his Friend, but whom Time is compelled to devour

The New Variorum notes that many earlier commentators refer to Ovid's *Metamorphoses* (XV 234-5) in Arthur Golding's translation and also to Spenser's 'devouring tyme' in *Amoretti* 58.7 or to Michael Drayton's Delia sonnet 55 'time's consuming rage' (12), a recurrent theme in the writing of the time; Tilley records a proverb: 'Time devours all things' (Tilley 1950, T326). Tucker in 1924 drew attention to Shakespeare's use of the metaphor in *Love's Labour's Lost* 1.1.4 'cormorant devouring time' (Shakespeare 1944). Kerrigan interprets the meaning as 'all life returning to *the earth* after Time has wasted it'. Blakemore Evans glosses the line: 'cause the earth, through death, to absorb once again its own precious (sweet) progeny (brood)'. Ingram and Redpath gloss a more kindly devouring Time who is bidden to: 'cause the earth to re-absorb the creatures that spring from her', and suggest that 'brood' refers to flowers, because of the adjective 'sweet'; and there is a further reference to 'the fading sweets' of 'the wide world' in line 7.

The passage noted was either a later discovery or not regarded as important by Halliwell-Phillipps as it is not mentioned in the Preface to the Nicholson poem.

Although the metaphor of the earth as a mother is a commonplace concept, the quotation in the extract is a definite 'resemblance', either in the same tradition as the sonnet or a direct quotation, where it may be a manifestation of plagiarism.

3v-6v.

The following pages are handwritten entries signed M.S. Elwin at the end. They comment on several phrases taken from *The Phoenix and Turtle*.

M.S.Elwin has not been identified. This entry may have been written by him as an exegesis on lines in the poem and offered to Halliwell-Phillipps, perhaps following a discussion about certain points or have been copied by Halliwell-Phillipps, or may be notes referring to an 'Elwin MS'; the handwriting provides no certain clue.

The poem is also referred to on pp.96, 97 and 99.

[1] "Augur of the fever's end." (7).

'M.S. Elwin' comments that the 'fever' is the fever of life and compares the line to Macbeth's 'after life's fitful fever'.

This line is *Macbeth*, 3.2.11. Roe says the 'fever's end' suggests 'the course the fever will take for good or ill'. Evans interprets 'fever's end' as death, both possibilities are appropriate in the context of 'augur' a soothsayer or prophet, a word occurring in Sonnet 107, 'the sad augurs' (7). However, the word 'augur' is not included in the comment.

[2] "That defunctive music can". (14).

'can' in this line is glossed as 'is capable of' and an example given from Bacon's Essay XI. *Of Great Place*: 'in evil the best condition is not to will, the second not to can'.

Malone in 1780 glosses line 14 as 'That understands funereal musick.' and Schmidt in 1874 glosses 'can' as 'Knows, is skilled in' (Shakespeare, 1938). Roe also gives 'to be skilled or versed in,' and Evans agrees with both earlier editors. Francis Bacon (1561-

"Anguish of the fever's end." — The fever is the whole
fever of life, so in Words. "after life's fitful fever."

"That obstructive music case" — is capable of. So in

Lord Bacon. Essay xi. Of Great Place: "in evil the
best conclusion is not to will, the second not to care."

"And thou, treble dated crow!" This epithet refers
to the proverbial longevity attributed to the crow.

"That they in the gender number. With the breath thou

giv'st and tak'st." An ancient popular proverb
concerning the Raven tribe; thus noted in Holinshed's

History: "The common sort of opinions that they
coerce and engender all the bill." That is, by

breathing one into the throat of the other.

"So they look, as love in human kind the essence but
in one." The two loved as if the attachment of both
depended on the opinion that emanated from one
only: "Two distinct, division none!" Two in individuality
of person, yet inseparable in desires through unity
of spirit.

"That the turtle saw his right-flaming in the human
right." The turtle saw what - in love apprehension - made
himself, in the ardent recognition of it by the phoenix.
"Either was the others mine!" Both represented to the
other what belonged to self.

"That the self was
"Property was thus appalled, That the self was
not the same." Appalled = pulled: covered over.

dividual. Quality in individuality, or the properties of individual being, were thus as invested in the being of another, that self represented the self of another, rather than its own identity.

"Single natures' double names." Human natures double name of Male & Female.

"Neither two nor one was called." In the image of God created he him, male and female created he them.

"To themselves yet - neither, simple were as well compounded." Each contemplated self as other

either in itself or in the self of the other indifferently, or as neither self nor the other in separate identity, but an existence existing in the conjunction of

the two; their single individualities were so perfectly combined.

"Mind directed how true a human." Voice multiplied and multiplied a human.

"Love hath - reason, reason more, & what parts can so reason." Love hath all reason, reason no reason at all, if the former has effected a result in which the latter cannot recognise but in as much as Love has effected it.

M. S. Elwin.

1626), a lawyer and politician whose celebrated philosophical writings became famous, had an uncertain career as a courtier in and out of the King's favour, but he was created Solicitor General in 1607 and Lord Chancellor in 1618; he finally fell from grace and died deprived of his office and in debt. The Essays form a part of Bacon's large literary output of religious, scientific and historical works and were first published in 1597 and enlarged in a second edition of 1612. The revised and 'newly enlarged' edition of 1625 (STC1147) included *Of Great Place* from which the line is taken, as the Eleventh essay (Bacon 1985, 91).

[3] "And thou, treble dated crow." (17).

This 'epithet' is said to relate 'to the proverbial longevity of the crow.'

The New Variorum reports that Steevens in 1780 erroneously quoted Lucretius stating this belief. The attribution of the line became widely accepted until Lee in 1907 pointed to the error. Pooler in 1911 quotes a passage from Holland's Pliny in which Hesiod is reported comparing the supposedly long life of crows and ravens with that of 'harts or stags' (Shakespeare 1938). Roe explains that 'date' indicates the 'extent or limit' of life, thus suggesting here a life three times longer than a normal span.

Halliwell-Phillipps in his *Works* (Shakespeare 1865) quotes Malone's note referring to *The Rape of Lucrece*: 'To pluck the quills from ancient ravens' wings,' (949).

[4] "That thy sable gender maks't | With the breath thou giv'st and tak'st." (18-19).

These lines continue to address the crow and are said to be describing 'an ancient popular persuasion concerning the Raven tribe' and Pliny is quoted in Holland's translation: 'The common sort are of the opinion that they conceive and engender at the bill.' and explains that this means one bird breathes into the other's throat.

Halliwell-Phillipps quotes Malone's comment (but the date of publication is incorrect): 'This is explained by a passage in Swan's *Speculum Mundi*, 1635, p.397, - "Neither (as is thought) doth the raven conceive by conjunction of male and female, but rather by a kind of billing at the mouth which Plinie (x12) mentioned as an opinion of the common people" '. The New Variorum cites Steevens in 1780 with a different interpretation of the line; he suggests that a bird 'continues its race' as a parent by giving breath to its young, and then in sustaining them by taking breath from other creatures, i.e. by killing them, or, as he puts it 'by depredation'. Rollins writes that Lee repeated this in 1907. The lines were thought by some few commentators to mean that the crow family could change their sex, their 'sable gender' by merely breathing, but this idea was cogently disposed of by Grosart in 1878 by referring to it as a 'Vulgar error' and explaining '... that 'gender' here is = kind, not sex.' Editors explain 'sable gender' as referring to the young who were reported as changing their plumage to black at seven days (Shakespeare, 1938). Modern editors agree that the lines refer to the strange belief of 'the common people', which Prince writes is reported in Pliny, Aristotle and Martial.

Caius Plinius Secundus, the Roman polymath (A.D.23/4 -79) who died during the eruption of Vesuvius, was the author of works on a great variety of subjects; a natural history, the *Historia Naturalis* is the only one which has survived. This comprises thirty-seven books; Books 8-11 deal with Zoology. This was first translated in Venice in 1469, and became celebrated throughout the European world.

Philemon Holland (1552 -1637) lived in Coventry where he practised medicine and although he became an usher and later headmaster for a short time he was principally occupied in Greek and Latin translation. His translation of Pliny the Elder's work was entitled *The Historie of the World: commonly called the Natural History of C. Plinius Secundus* and was first published in 1601. This became his most popular work, with a second edition in 1634. The Tenth Book writes of flying fowls and birds (Pliny 1962, xx, 113).

John Swan, described in the STC as *of Trinity College Camb., Junior.* to distinguish this from other entries, was the author of *Speculum Mundi. Or a glass representing the*

face of the world. Whereunto is joined an Hexameron, or discourse of creation. This work was published in 1635 (STC. 23516).

[5] "So they loved, as love in twain / Had the essence but in one." (25-6).

These lines are explained as meaning that the love borne by both individuals was animated by the single spirit of one.

Roe glosses 'as that' 'as a result that', and 'essence' as the 'indivisible nature'.

[6] "Two distincts, division none." (27).

This line is explained as the two lovers, individual in person but one in desire through being one in spirit.

The OED defines 'distinct' as a noun (C), 'a separate or individual person or thing *OBS. rare.* and gives the use in *The Phoenix and Turtle* as the only example. Rollins quotes Ridley in 1935 pointing out that 'In the language of the schools "distinction" implies a verbal, "division" a real, difference' (Shakespeare, 1938). Evans and Roe repeat this, but Prince points out that Shakespeare's use of scholastic philosophic terms is at variance with his theme, a paradox, and his method which is 'to work on our *imagination*,' so that it is not possible to appraise the lines by 'strictly philosophical standards'.

[7] "That the turtle saw his right / Flaming in the phoenix sight." (34-5).

These lines are said to mean that the turtle saw what were his rights in love in 'the ardent recognition' of them by the phoenix, by which he means perhaps, because of the Phoenix' flame.

The New Variorum explains Steevens in 1780 emended 'right' to 'light' which accords with 'flaming' and 'sight' in the next line, while Grosart writing in 1878 felt it was describing the appearance of the self in the eyes of the other. Pooler in 1911 explains the

turtle's 'right' as the reciprocal love due to him and Malone: 'The turtle saw these qualities which were his *right*, which were peculiarly *appropriated* to him, in the phoenix.' (Shakespeare, 1938). Roe points to the two meanings of 'sight' in line 35, both 'appearance' and 'eyesight', so that the turtle's right shone in his sight of the phoenix but also for the phoenix to see.

[8] "Either was the other's mine". (36).

The comment on this line interprets it simply as each one appearing to the other as their own self.

The New Variorum reports editors agreeing broadly with this, but Schmidt in 1875 is the first to observe that 'mine' is 'a rich source of wealth' and Feuillerat in 1927 glosses the line: 'Each was the source of inexhaustible wealth (*mine*) to the other.' Rollins approves of both these comments and they seem to be in accord with the quotation he gives from a correspondent, Nicholson's, observation in the *Athenaeum* of Feb. 3, 1883, p.150, in which he observes that 'mine' is from the Anglo-French, which is the English 'mien', and says of the use of the possessive pronoun here: 'it is not good English to speak of two third persons as being each other's "mine." ' (Shakespeare 1938). Among recent editors, Prince is reluctant to accept 'mine' as a source of treasure, 'a new and strange image which Shakespeare uncharacteristically fails to make vivid or develop further.' and while he agrees that Shakespeare's use of the possessive pronoun is unique says that it is saved from being unintelligible by being another statement of 'the paradox of love' which readers have already understood. Roe and Evans recognise the significance of both readings of the noun 'mine' and Roe also accepts the third reading suggested by Nicholson of a derivation from 'mien' and quotes a correspondent in *N & Q* (1.1.1989, 327).

[9] "Property was thus appall'd, That the self was not the same." (37-8).

The comment defines appalled = palled as: covered over, shrouded. Property is said to be the quality or property of individuality, and that if this were invested in another's being, that self would represent the self of the other, rather than its own identity.

The interpretation of the lines is dependent on the correct assessment of the relevant definition of 'property' and 'appalled'. The paraphrase is in accordance with a definition of the two words. The New Variorum quotes Malone: 'The communication of *appropriated* qualities alarmed the power that presided over *property*. Finding *that the self was not the same*, he began to fear that nothing would remain distinct and individual; that all things would become common.' This gloss assumes a personification of the abstract notion of 'property' in the line and this is appalled. The power that 'presides over property' is an inherent power, but the phrase 'he begins to fear' implies a human emotion showing a human reaction, and the paraphrase has a characteristic eighteenth-century notion of the supremacy of the rights of property. The critics are quoted: Grosart seems to take a very literal meaning and speaks of 'Great proprietors, or the nobility' and goes on to link the poem with Essex and Elizabeth. Ridley's explanation in 1935 is similar to Malone: 'the property of language is outraged.' Feuillerat in 1927 points out that 'property' comes from the Latin 'proprietas', an essential quality, and is 'appalled' by its destruction when each lover's personality is lost in the other (Shakespeare 1938). Evans, Prince and Roe agree with that.

When it comes to the meaning of 'appalled', editors understand it to mean 'outraged' or 'dismayed', but Roe goes to the Old French 'appalir' = 'grow pale' and glosses 'weakened, enfeebled'.

The OED defines 'appall' as, figuratively, meaning 'to cause to fail or cease to flourish; to dim, weaken, enfeeble, impair.' This is inclining more to Elwin's comment, when he glosses 'palled: covered over: shrouded', which is in accord with the individual's loss of selfhood.

[10] "Single nature's double name." (39).

The comment on this is: Human nature's double name of Male and Female.

[11] "Neither two nor one was call'd." (40).

The comment on this line is: In the image of God created he him, male and female created he them.

The comments on both these lines are unhelpful and throw little light as they fail to explore the complex concept of 'double' and 'single'. The first is a simple gloss and the second quotation from the Old Testament needs further elucidation. The commentator deals with the lines separately, however other editors have kept them together, more appropriately. Prince repeats Pooler (1911) who explains that they could neither be called one because, from the previous line, 'their persons were distinct', nor could they be called two because 'their nature or essence was the same'. Evans glosses the lines simply by saying: 'What was single is now also double and so cannot be called by either name.' Roe explains further when he says the 'single nature' is the essence of each, as in line 26, while the 'double name' refers to their 'two distincts' from line 27.

[12] "To themselves yet either-neither, / Simple were so well compounded." (43-4).

Here it is explained that each one saw 'the self' as equally in their own self or in the self of the other, neither self having a separate identity, but only existing together.

Editors have not found it easy to clarify the already familiar concept expressed here, and Reason itself is 'confounded' by the sight of Division united. Rollins quotes some attempts and dismisses Ridley's comment who gives up the attempt in 1935 saying, 'The sense has to be felt and not arrived at by analysis.' Malone in 1821 cites Drayton in *Mortimeriados*: 'fire seem'd to be water, water flame / Eyther or neyther, and yet both the same' (Shakespeare, 1938). Evans explains that a mixture to be simple and a compound at the same time is either both or neither. Prince echoes Ridley's earlier statement and says 'the syntax is beyond repair' but quotes two earlier writers, Fairchild and R.H. Case who further explain the notion of 'simple' and 'compound'. Roe reduces and simplifies by saying

of line 43: 'each in himself was nothing without the other.' and of line 44: 'this compound is so well unified as to appear a simple.'

[13] "That it cried how true a twain." (45).

The commentary paraphrases: 'How faithful and complete a twain.'

The stanza is a restatement by Reason of the persistent theme of the two-in-one, which Rollins points out is an 'Elizabethan commonplace' (Shakespeare 1938). Editors take this and the following line together, but here the commentator ignores the continuity by a full-stop, and appears to miss the point, taken with the following line, of the paradox of a 'concordant one' being a faithful two. Roe quotes Maxwell's comment that there is wordplay on 'true', a *faithful* pair and 'how *truly* one seems to be two.' but other editors contrast the 'twain' and the 'one'.

[14] "Love hath reason, reason none, / If what parts can so remain." (47-8).

This is paraphrased: Love hath all reason, reason no reason at all, if the former has effected a result which the latter cannot recognise but in as much as Love has effected it.

This paraphrase is difficult to understand except that in broad terms Reason is baffled by being presented with a situation which is undeniably valid but is unreasonable. Halliwell-Phillipps quotes Malone: 'Love is reasonable, and reason folly (has no reason), *if two that are disunited* from each other can yet remain together and undivided.' (Shakespeare 1865). Evans glosses *parts... remain* as 'both departs and stays, and divides yet remains single' and Roe points out that line 47 reveals a logic used in Socratic dialogues, that is, love has dispossessed reason, which has no reason, resulting in the fulfilment of logic through paradox in the next line. That which parts still continues to form a unity; 'Also implied is togetherness in spite of separation and distance...'

First song.

Doubt you to whom my Muse these notes entendeth,
Which now my breasts orecharg'd to Musick lendeth
To you, to you, all song of praise is due,
Only in you my song begins and endeth.

Sonnet 105.

Who hath the eies which marrie state with pleasure,
Who keepes the key of Natures chieft treasure:
To you to you, all song of praise is due,

Who

Sydney's Astrophel & Stella.

Page 4.

Seven lines of verse, the first stanza and three lines of the following stanza, headed *First Song*, annotated 'Sydney's Astrophel and Stella', 'Sonnet 105.' , with the fourth line of the first stanza underlined and a large capital 'S' on the R. margin.

The line underlined: 'Only in you my song begins and endeth', is repeated as the final line of the song and with slight variations as the last line of the other stanzas. Each line is preceded by a repeated third line so that the song has an incantatory tone.

Sonnet 105.

Since all alike my songs and praises be
To one, of one, still such, and ever so.

3-4

These two lines of the sonnet echo the last two lines of the first and last stanzas of the song.

The sonnet begins with a vigorous denial of idolatry, and the poet then goes on to proclaim his worship of his beloved 'the one'. This could be a defence against polytheism and in obedience to the first commandment, but it could also mean that he worships his beloved and not the one God of the Commandment, as clearly not all idolatry is polytheistic, and with the echoes of the Trinity and the *Gloria* in the incantation in the lines and with words like 'constant', 'praises' and 'wondrous excellence' the sonnet sounds mildly blasphemous. The 'since' of the third line has been taken by some critics as the defence against idolatry, but others think that the word is part of the explanation as to why the poet is accused.

The New Variorum cites Adams; writing in 1923, he accepts the poet's defence to be his worship of one, and believes the echo of the Blessed Trinity to be introduced 'to complete the Christian belief of God' (Shakespeare 1944). Blakemore Evans notes this

opinion and comments this is a thought 'behind the sophistry' of the sonnet but reminds us that the Poet alludes to the First and Second Commandments, while conveniently forgetting the Third which forbids blasphemy. Critics have explored the implication of theological and liturgical overtones of the sonnet. Kerrigan talks about the 'obvious sophistry' of the poet's defence of his devotion, indicating some hidden excess. Booth enlarges on the 'idolatry' and calls the sonnet a 'playful experiment in perversity', and points out that all polytheism is idolatrous, but not all monotheism is orthodox, as the poet 'pretends' and says the whole tone of the argument is 'ostentatiously' Christian; with 'litany-like repetitions,' reminiscent of the Trinity and the *Gloria Patri*, so that the defence against idolatrous polytheism shows the poet's love to be of an idolatrous nature and have 'overtones of active sacrilege'. Seymour-Smith regards the sonnet as a defence of the Friend's character by claiming and emphasising attributes in him of kindness, beauty and truth, giving the sonnet its doxological, liturgical quality.

Editors discuss idolatry as the forbidden worship of many gods, but the Puritan accusation that Catholics substituted proper worship of the one God with false gods and 'worshipped' images of the saints, the Virgin Mary and relics in addition to the one God, became an Elizabethan concept of idolatry. Booth, quoted by Kerrigan and Blakemore Evans, noted that one of the Thirty-nine Articles laid down that homilies from two books published in 1547 and 1563 were to be read out regularly in churches. He points out that Shakespeare would have often heard 'An Homily against Peril of Idolatry' which condemns images: 'none other but idols, as unto which idolatry hath been, is, and ever will be committed' (*Certain Sermons or Homilies*, 1853 ed., 182).

The New Variorum reports Munro in 1909 in *The Shakespeare-Allusion Book* citing "a correspondent of *N&Q* 30 no.3 (1907), 247, who calls attention to a parallel poem of 1600 by Nicholas Breton, with the same repetitive syntax: 'Lovely kinde, and kindly loving, / Truely faire, and fairely true, ... Wisely kinde, and kindly wise, / Sweetly deare, and dearly sweete' ending 'Blessed be all these in you.' Rollins says 'If Shakespere's Sonnet was not written before 1600, he must have been the borrower and not Breton' (Shakespeare 1944). Blakemore Evans also draws attention to this poem in Breton's *Melancholike Humours*

entitled *An Odde Conceit*. Although the sonnets were not published until 1609, they are generally thought to have been written in the early 1590s and this suggestion has not been made by other commentators. Booth finds a parallel in Donne's '*Sapho to Philaenis*,' 25-28.

If the parallels of the same repetitive syntax and the liturgical dimension of the two earlier poems indicate an influence, it would be Sidney's but neither the Breton nor the Sidney are as obviously theological as Shakespeare's sonnet.

Sonnet-
5

To 'cide this tittle is impanelled

A quest of thoughts, all tenants to the heart;

And by their verdict is determined.

The clear eye's moiety, and the dear heart's part:

As thus; mine eye's due is thine outward part,

And my heart's right, thine inward love of heart.

Poems
==

Sonnet xlvii.

'To 'cide,' to decide. 'A quest of thoughts, an inquest or jury. The process to bring in the jury in the Common Pleas is by venire facias and Habeas Corpora Juratorum. A Distringas juratorum goes out of the King's Bench to the same intent. Upon this writ of venire the sheriff shall return a jury in a *panel*, a little piece of parchment, annexed to the writ; on which account the jury is said to be *impanelled*.—Wood's Inst., 2nd ed., p. 590.

Page 5.

The printed sestet of the forty-sixth sonnet identified as '*Sonnet xlvii.*' and annotated 'Poems.' The first four lines and 'moiety' in the fifth line are printed in italics. The lines are followed by an explanation of the meaning of 'To 'cide', glossed as 'to decide' and 'a quest of thoughts' glossed as 'an inquest or jury'. An explanation is then given of summoning a jury: those bidden to come are 'impanelled' by having their names inscribed on a ' little piece of parchment', a panel, attached to the writ.

This information is taken from 'Wood's Inst., 2nd ed., p. 590.' but the commentary on the sonnet from which the extract has been taken has not been identified.

Thomas Wood (1661-1722) was a lawyer whose legal and other writings were highly regarded. His best known work, *Institute of the Laws of England; or the Laws of England in their Natural Order, according to Common Use* was first published in 1720, and became a standard work on English law, appearing in many editions. The second edition, 'corrected, with editions' was published in 1722 (DNB).

Sonnet 46

Many commentators have remarked the legal language of this sonnet although it is not the only sonnet among Shakespeare's to have a great deal of legal phraseology. Commentators also find resemblances to the conceit of the rivalry in love between the eye and the heart in other poets of the Renaissance period, particularly Drayton. Woolf in 1907 says that the idea of this originated with Petrarch, and Rollins points out that it had become commonplace (Shakespeare 1944).

All the editors are interested in the emendment of the Quarto's *side* to '*cide*', first suggested by Sewell and adopted by Malone in 1780.

Two meanings of '*cide*' are recognised by commentators: to decide, or to assign to one or other party. In The New Variorum Rollins prints *side*, but points to Abbott who in

A Shakespearean Grammar of 1870 cites many parallel abbreviations to '*cide* by Shakespeare. Halliwell-Phillipps prints *cide* in the *Dictionary of Archaic and Provincial Words* and defines it as an abbreviation for 'to decide', a Southern usage (Halliwell-Phillips 1855).

Blakemore Evans accepts '*cide* with reservation, as '*cide* as the aphetic form of 'decide' is not recorded in the OED, but *side* meaning 'to assign to one of two sides or parties', although defined, is not given authority by an example. Kerrigan prints '*cide*, to settle or decide, but concedes that it is possible that Q's *side* should not be modernised in this way, but interpreted instead as a verb 'assign to one or other side in a dispute', the latter the view of Seymour-Smith. This still retains the legal connotation, which all editors comment upon. Booth favours '*cide* and notes the OED 'dissyde', a sixteenth-century usage and considers that '*cide* probably represents a simple modernization.'

Ingram and Redpath balance both interpretations carefully on linguistic grounds, reflect on possible errors of the compositor, and consider the opinions of commentators, but finally conclude that *side*, glossed as 'to assign to one side' is correct. Wells and Taylor print '*cide*.

The other legal terms clarified in the commentary are 'quest', glossed as 'inquest' or 'jury' which all editors agree. The New Variorum refers to C. K. Davis's *Law in Shakespeare* of 1884 noting that 'a quest' was an 'Inquisition or inquiry upon the oaths of an empanelled jury' (Shakespeare 1944). Kerrigan and Booth point out that the jury of the sonnet is clearly packed by thoughts on the side of the heart and Booth, reasoning that in matters concerning love, the thoughts must be tenants of the heart, rather than of the eye, whose thoughts would be lustful. The meaning of 'impanelled' is agreed without comment by most editors.

Sonnet
6

a bushe in the open feelde, within a mile of our foe: and
nothyng so daungerous to be wounded with the luryng looke-
of our beloved mistres, as with the crewell shotte of our 'hate-
full enemye; the one possest with a pitifull harte, to helpe
where she hath hurte; the other with a deadly hate, to kill
where thei might save.

Experience now hath taught me, that to bee of Mars his
crewe, there is nothyng but paine, travail, tormeill, disquiet,

B 2

Riches Farewell 1581.

Poems. See 139 Sonnet
last couplet.

Page 6.

Eight lines of printed prose annotated 'Riche's Farewell. 1581.', 'Poems.' and 'See 139 Sonnet last couplet.'

This passage is taken from the Dedicatory Epistle of *Barnabe Riche his Farewell to the Militarie Profession* by Barnaby Rich, a collection of romances taken from Italian sources, first published in 1581 (STC 20996), with further editions in 1583, 1594 and 1606. See also p.67 where another passage of the work is quoted. Both extracts have been taken from a nineteenth-century reprint of the edition of 1581, issued by the Shakspeare Society in 1846.

The Shakspeare Society was founded in 1840 by John Payne Collier (1789-1883) together with four like-minded scholars, including Halliwell-Phillipps. The society published forty-eight volumes of extracts from registers of the Stationers' Company, Henslowe's diary, plays and other documents relating to the history of early English drama. The publications were discontinued and the society disbanded in 1853 when Collier's forgeries were exposed. In 1873 F.J. Furnivall instituted the New Shakspeare Society which continued until 1894 (*A Shakespeare Encyclopaedia* 1966).

Barnaby Rich (c.1542 -1617), the soldier turned writer, wrote this work when he was serving in Ireland and it became a great popular success.

In view of the reference to the couplet of sonnet 139, the allusion to 'the luring looke of our beloved mistres' seems to be the relevant phrase. To be wounded with this looke is 'nothing so daungerous' as the dangers of war because the beloved has a 'pitifull harte to helpe where she hath hurt', and the enemy a deadly hate.

Sonnet 139

... since I am near slain,
Kill me outright with looks, and rid my pain.

13-14

Malone and Steevens (1780) compare lines in *Romeo and Juliet*, 2.4.14. and 3 *Henry VI*, 5.6.26. The New Variorum notes that Lee in 1907 remarked similarities with the sonnets of Sidney and Constable quoting Sidney's 'Dear killer, spare not thy sweete cruel shot, / a kind of grace it is to kill with speed' from sonnet 48 of *Astrophil and Stella* (1591) and the fourth sonnet of Constable's *Diana* (1594) 'Do speedy execution with your eye!' (Shakespeare 1944).

Booth points to the two topics of the sonnet: the beloved's cruelty and the sonneteer's conventional obligation to justify it. The defence of the beloved is in the sestet 'Let me excuse thee:...' Ingram and Redpath also refer to the sonnet convention of excusing the mistress's unkindness and say that the image of the last line is 'that of the fatal stare of the basilisk'. Blakemore Evans and Kerrigan both mention the Sidney sonnet and Kerrigan adds 'it evokes a host of Elizabethan love-poems in which the mistress's eye is like Medusa's or the basilisk's'.

The prose refers only briefly to the unkindness of the mistress comparing it favourably with war and later in the dedication writes of the delights and pleasures of being 'of Venus' band', but in the sonnet the mistress is pitiless. In both pieces a battlefield is called to mind and the reproaches in the sonnet are in the language and images of warfare. The clear connection between Love and Warfare, a theme common in Elizabethan poetry, forms a link joining them.

2. King They are: and waite in Court your vtmost pleasure,
 Out of your Cup made wee them drunke with wines,
 To found their hearts, which they with such deuotion
 Receiued downe, that euen whilst Bacchus, swom
 From lippe to lippe, in mid st of taking healths,
 They tooke their owne damnation, if their bloud
 (As these grapes) streauid not forth, to effect your good.

W.

Poem.

Son. 16.

Emp. Let vs behold these fire-workes, that must run

Vpon short lines of life: yet wil wee vse them,
 Like instruments of musicke play on them,
 A while for pleasure, and then hang them by,
 Who Princes can vpbrayd, tis good they die.

The Whore
 of Babylon

Twelve lines of rhyming couplets from a play annotated 'cur.', 'Poems', 'Sonn16.' and 'The Whore of Babylon' ; 'lines of life' underlined in line 9.

These lines are taken from *The Whore of Babylon* 3.1. 82-93 (Dekker 1955), by Thomas Dekker (c.1572-c.1632) from the edition of 1607 (STC 6532), in which there is no act or scene division. This play, a strange mixture of history and allegory, was registered in the Stationers' Register in 1607 and the only Quarto was published in the same year 'As it was acted by the Princes Seruants'. There are a number of slightly varying recorded copies of this edition in this country and in the United States. It has been suggested by Fleay in 1891, a view supported by Greg in 1908, that the play is a revised version of the lost play *Truth's Supplication to Candlelight*, presented by the Admiral's Men in 1600 (Hoy 1980, 303). Commentators are agreed that, if this is so, the revisions will have been substantial. E.K.Chambers believed it would not have been allowed to be staged in Elizabeth I's lifetime, as references to the Suitors to the Fairy Queen and to other powerful figures would have made the performance politically unacceptable to the Lord Chamberlain (Chambers 1923, 296). Bowers agrees and thinks that if it had been a revised version, the play was different both in form and content from the earlier one (Dekker 1955, 494), and Hoy writes that it was probably written in 'the mood of revulsion against the Roman Church that descended on England in the months following the discovery of the Gunpowder Plot,' (Hoy 1980, 301).

In *The Whore of Babylon*, the Pope is represented by the Empress or Whore in Babylon (Rome), while the three Kings, her vassals, are the King of France, the Holy Roman Emperor and the King of Spain. The 'fit engines' who are to be used to undermine the Fairy Queen and her Kingdom are representations of Edmund Campion, the Jesuit martyr, executed in 1581 and the notorious Lopez, the Queen's physician who was executed in 1594. The lines are taken from a speech by the Empress, representing the Whore of Babylon, on hearing from the second King of the schemes of the three Kings to subvert two

of her enemy the Fairy Queen's subjects - 'two fit engines for us,'- and use them in order to undermine her kingdom. In approving the plot, the Empress declares she will use them without regard to risks or dangers to them or to their inevitable early death: 'these fire-workes, that must run upon short lines of life.' We do not think of fireworks running on lines, but fireworks were used in the contemporary theatre to represent lightning and ran on wires, or lines, the 'lines' here are the lines of life of the agents, which will be brief and over in a flash, like the lightning made in this way; so that the 'lines of life' of the chosen agents seem more straightforwardly to mean the lines in palmistry or merely short lines of their lives which it will be their destiny to proceed upon in the course of their existence. The many-sided, subtle meanings in the sonnet are not replicated in Dekker, and his meaning cannot be subjected to the variations in the sonnet.

See also p.13 for another entry related to the play

Sonnet 16

So should the lines of life that life repair
Which this time's pencil or my pupil pen
Neither in inward worth nor outward fair
Can make you live yourself in eyes of men.

9-12

From the earliest editors of the Sonnets there have been a great many interpretations and suggestions for Shakespeare's meaning of the lines of life amongst editors, but none make the connection with Dekker's play and many editors conjecture the lines of life in palmistry, of lineage, of the verse, the thread of the Fates, lines drawn in a portrait or simply the lines drawn by life on a face. The Shakespeare Variorum notes that Malone (1780) thinks the lines obscure, and says that perhaps Shakespeare wrote 'lives' to mean children, and an unidentified editor cited by him suggests 'lines of life meaning living pictures, viz. children.' (Shakespeare 1944).

Kerrigan interprets 'lines of life' as: lineage - lines on a family chart, offspring with the youth's form reproduced or the lines of life on a hand. Seymour-Smith suggests the living lines of Nature, opposed to the lifeless lines of a portrait, or to the 'lines of life' in palmistry, which reveal a future with children. Booth goes further and glosses in his Preface: 'Thus children will give you the immortality that art cannot.'

Ingram and Redpath summarise the many interpretations and favour several ideas of past critics with the combined dominant idea that the living lines of life, i.e. children, contrast with the mere lines of the portrait and include in the meaning the physical appearance of the young man and his descendants and the whole concept of genealogy as shown in the lines of relationship.

The next day I trauelled ouer an exceeding
high mountaine, called mount Skeene, where I
found the valley very wayme before I went vp
it; but when I came to the top of it, my teeth
beganne to dance in my head with cold, like
Virginals jacks; and withall, a most familiar
mist embraced me round, that I could not see
thrice my length any way: withall, it yeelded
so friendly a dꝛaw, that it didd moysten tho-
row all my clothes: Where the old Prouerbe

Page 8.

Ten lines of printed prose. Annotated 'Sonnets' and '211', another number erased. 'Virginals iacks' in the sixth line underlined and the 'i' of 'iacks' overwritten making it a 'j'.

There is no identification, but this extract is an account of travelling over 'an exceeding high mountaine' called mount *Skeene*, with a description of the extreme cold at the summit: 'my teeth beganne to dance in my head... like Virginals iacks'. The only mountain that can be traced with a name resembling Skeene is a range called the Skeena Mts. in British Columbia (55.06 N, 127.48W). See other entries on jacks, pp.10, 11, 12, 25, 35 and 50.

Sonnet 128

It may be assumed the entry is linked to Sonnet 128, the only mention of 'jacks' in the Sonnets. The poet, seeing his mistress, 'my music', herself playing at the keyboard, stands watching her touch the 'saucy jacks'. At first he ponders:

Do I envy those jacks that nimble leap,
To kiss the tender inward of thy hand,

5-6

and later his lips wish they could change places with:

'... those dancing chips
O'er whom thy fingers walk with gentle gait,

10-11

When the fingers depress the keys of an instrument like a virginals, the jacks rise and pluck the string with a quill so they are not touched by the hands. Ingram and Redpath point out that if the Mistress were tuning the instrument she would touch the wood of the jacks with her hand. Critics have striven to resolve Shakespeare's apparent confusion and have ingenious explanations as to how the mistress might have touched the jacks. Kerrigan has pointed out that the position of the lover compared with a part of an instrument touched by the fingers was 'a conceit...well-worn by the end of the 1690s', and suggests that 'jacks' is used to 'describe the whole key mechanism,' while Booth thinks that the sonnet comes to grief on the conceit and that the idea is not tenable, he also suggests that Shakespeare used 'jacks' to 'exploit the sexual implications' which are also evident in 'virginals' and give the sonnet a distinct air of the sexually suggestive.

Seymour-Smith suggests 'an extensive pun' in the sonnet of the lady 'playing' on the other meaning of 'jack' - a low rascally fellow, with whom she flirts, and describes the pun as 'a gentle, though hidden, reproach'. A variant reading of line 5 in the Bodleian MS. Rawl. poet.152, fol.34 records 'kies' in place of 'jacks'; but 'jacks' allows for the jokey use of 'saucy' with a veiled pun of the mistress bestowing easy favours on worthless, rascally, knavish rivals.

Wells and Taylor discuss the alternative manuscript, (c.1625-1640s) and say 'most editors understand Q's reading as an authorial error for 'keys'. They point out that the Quarto has been defended as being technically precise and this 'presumes a context in which the virginals are being tuned, but not played; it would be natural if 'keys' were Shakespeare's thought, and later altered for the sake of a pun on 'jacks' (Wells and Taylor 1987, 446). The New Variorum quotes Conrad in *Archiv für das Studium neueren Sprachen und Literaturen*, 59 (1878), 224, pointing to Shakespeare's use of 'the same image of touched strings which here is applied to the keys' in *Titus* 2.4.44-7 (Shakespeare 1944).

The jacks are said to dance in the quotation's simile while the 'dancing chips' of the sonnet 'nimble leap', so the link must have suggested itself to Halliwell-Phillipps on reading the account, illustrating his extensive reading of sixteenth- and seventeenth-century writing.

Twire is a very uncommon word; I have met with it only in this Pastoral, in Chaucer, in Shakspeare's 28th Sonnet, and in Steele's Comedy of the Conscious Lovers.

In Mr. Tyrwhitt's Glossary to Chaucer, it is said that *Twireth* seems to be the translation of *Susurrat*; spoken of a bird. *Susurro*, the dictionaries say, is *to whisper*, to *speak softly*, or *to murmur*; *Susurrus* a *whispering*, a *whistling of the wind*, the *murmuring of a stream*; a *soft still noise*, as of *bees*, *trees*, &c.

Twireth occurs in Boecius. Speght's Chaucer, 1602. fol. 208.

Speaking of a bird that has been carefully kept, attended, and fed in a cage; having regained her liberty, it is said,

She "seeketh on morning only the wood, and *twireth* desiring the woode with her swete voise."

In the Glossary to which, *twiereth* is said to mean *singeth*.

Page 9.

A printed passage of seventeen lines of commentary on the meaning of 'twire' beginning: 'Twire is a very uncommon word'. There is no identification.

The piece is written by an editor who writes: 'I have met with it only in this Pastoral, in Chaucer,...' and refers also to *The Conscious Lovers* by Richard Steele (1672-1729) and to Shakespeare's 28th sonnet.

This commentary has not been identified. Jonson's *The Sad Shepherd* may be 'this pastoral' referred to; 'twire' occurs in this play and it is given by the OED and other recent editors as an instance of the usage. In contrast to the editor cited above, Gifford, the Jonson editor of 1816, writes that the word occurred frequently 'in our old writers' (see also p.17, Jonson 1816, 2. 3. 17); other editors concur and say the word was in use in the early seventeenth century and is still used in certain dialects. The verb 'twire', also spelt 'twyre' and 'tweer', is defined in the OED as 'to look narrowly or covertly; to peer; to peep,' and 'to wink' but said to be obsolete in this sense, hence 'twiring', instances being given as late as 1832 (Motherwell: *Facts from Fairyland*. ii). No example is given earlier than Shakespeare's sonnet; Chaucer is not cited.

Enlarging on Chaucer, the editor names Tyrwhitt's *Glossary* to Chaucer and Speght's edition of Chaucer's works and says that in the Tyrwhitt, '*twireth*' is interpreted as a translation of *susurrat*, 'spoken of a bird', and goes on to define *susurro* as '*to whisper, to speak softly, or to mutter*', and that the word occurs in Boethius; 'twire' is glossed on p.496. The OED defines 'susurrus', a noun, as 'whispering or muttering; a whisper; a rustling', 'susurrate' as a verb is said to be very rare, and 'susurrus', an adjective, rare.

Thomas Tyrwhitt (1730-86) published *Canterbury Tales of Chaucer with an Essay upon his Language and Versification* in four volumes in 1775, which was re-issued in 1778 with a fifth volume containing a glossary of all Chaucer's works; other editions appeared in later years,

Thomas Speght (*fl.* 1600) published an edition of Chaucer in 1598; the 1602 edition, *The Workes of Our Ancient and Lerne English Poet, G. Chaucer, newly printed* is a revision with additions (STC 5080). Both editions were dedicated to Sir Robert Cecil. In the section 'The hard words of Chaucer, explained', Speght glosses 'twireth' as 'singeth'.

Chaucer (*c.* 1343-1400) translated Boethius in the generally accepted date of approximately 1380, a period when his thought was strongly under the influence of the work. The word 'twytereth' replaces 'twire' in more recent editions of Chaucer, but earlier confusion and uncertainty seems to have arisen due to unclear printing so that the word appeared as 'twyreth' to early editors. The passage occurs in the Third Book, Metrum 2; the lady Philosophy, discussing the immutable laws of Nature and explaining how she 'kepeth the grete worlde' and 'restreyneth alle thynges by a boond that may not be unbownde' speaks of a bird which however kindly treated in captivity, on her escape from a cage 'seeketh on morning only the wood,' and 'twytereth desiring the woode with her swete voise' (Chaucer 1966, 343).

Boethius (*c.* 480-524), the theologian, philosopher and translator of the works of the Greek philosophers, was also a public figure. His last work *De Consolatione Philosophiae* was written during his last days in prison when he had been accused of conspiracy and had fallen out of favour with the emperor Theodoric. The work exercised a profound influence on succeeding European thought and was translated into English by King Alfred and later Queen Elizabeth as well as Chaucer. It is a dialogue in prose with Philosophy who visits the author in prison. Boethius uses the form of allegory with a personified Philosophy to confront Fortune and voice his strengthening resolve to be consoled by recourse to philosophy.

Richard Steele (1672-1729) wrote *The Conscious Lovers*, given its first performance in 1772, and published in 1773, 'As it was acted at the Theatre Royal in Drury Lane, by His Majesty's Servants'. It had an outstanding success ensuring its place in the repertory in every season until 1775, while it remained a favourite and was often performed up to the end of the century (Steele 1968, xv-xvi). The play was reprinted many times and was printed and performed in several languages (*ibid.* xii).

Sonnet 28

The line in the sonnet in which 'twire' occurs reads:

When sparkling stars twire not thou gild'st the even.

12

See pp.17 and 64, which also refer to this sonnet and to 'twire'.

Editors have been concerned to define 'twire' in this line which seems to have been a puzzle to many. The New Variorum makes clear that Malone in 1780 thought the word should read 'twirl' and that 'twire' is a printer's error although Boswell, as early as 1821, decided on 'peep' and cites *The Sad Shepherd*. Dyce in 1844 glosses 'gleam or appear at intervals.' Grosart in a reprint (1879) of *Arbour of Amity* (1568), where he misprints 'twiring' as 'tuizing', glosses 'prying, 'peering' (Shakespeare 1944). Modern editors variously gloss 'peep', 'peer', 'peek'. Kerrigan says it is unrecorded before the sonnet, 'but was probably archaic by the 1590's'. Ingram and Redpath that the word is still in dialect use as 'tweer' or 'twire'.

While Gifford decides on 'to leer affectedly, or to glance at obliquely, or surreptitiously, at intervals' (see p.17), he also notes the occurrence in the 28th sonnet, and strives to reconcile his gloss with the definition. The present editor is doubtful of the meaning and reports Tyrwhitt's 'whispering', 'murmuring', neither of which appropriately describe birdsong, but seems to settle for Speght's 'singeth', this, of course, may be readily associated with a bird, but is less happy in the sonnet or in describing Steele's peering or flirting glances.

Sonnet

10

Honour is quickly fading, & an aspiring
spirit, like the lofty cedar, is ever
subject to most danger, when, like jacks
in a virginial, or nails in a wheel, the fall
of one is the rising of another. - Braithwaite's
Lectures upon the Five Senses, 1635.

Page 10.

Six lines of handwritten prose, probably in Halliwell-Phillipps' hand, ascribed to 'Braithwait's *Essaies upon the Five Senses*, 1635.' with 'jacks' [in a virginal] underlined, and the piece goes on to explain 'the fall of one is the rising of another'.

For discussion of virginal jacks see p.8.

These lines are taken from the third essay, *Of Touching*, in the 1635 edition of *Essaies upon the Five Senses*,... by 'Ric: Brathwayt *Esquire*' (STC 3567). This is one of the many publications of Richard Brathwait (this name is variously spelt), a poet (1588?-1673), whose best known work was the popular *Barnabae Itinerarium or Barnabee's Journal* (1638). The *Essaies*, written in prose, was entered in the Stationers' Register in 1619 and first published in 1620 (STC 3566). The 1635 publication is another issue of the 'revised and enlarged' edition of 1625 (STC 3566.5).

The work consists of essays with the addition of other pious writings 'composed for the zealously disposed.' The general tone of this essay is in keeping with the quotation and the reader is reminded that the soul should aim at immortality and not the 'honour, ample territories, great possessions, popular respect, and long life' which are 'seeming goods' and these sentiments lead up to the quotation.

Sonnet 128

See notes on this sonnet on p.8. Editors do not make a connection between the sonnet and Braithwait.

the other not by any meanes: truly said the
Mayor, there is witnesse enough within that
haue seene him make mops and mooves at her,
as if shee were not worthy to wipe his shooes,
and I will not so put it vp. ^{Sonnet} Jacks tutor replied,
Sir, I will presently give him condigne pu-
nishment: and straight hee tooke his Flanders
blade, his Whip, and holding his Apr by the
chaine, hee gaue him twise a dozen jerks,
which made his teeth dance in his head like
so many ²¹¹ Varynall Jackes: Which matter

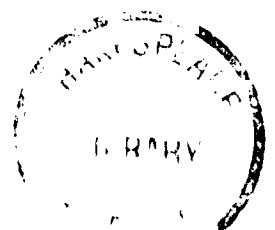
Page 11.

Eleven lines of printed prose, annotated 'Sonnets' and '211'. 'put it vp.' in the fifth line, and 'Virginall Iackes' in the eleventh line underlined.

There is no other identification. The piece narrates some incident involving a Mayor and 'Iacks tutor' who has an Ape on a chain. A definition in the OED for the underlined 'put it vp' is 'endure' or 'tolerate', but it does not occur in Shakespeare in that sense. The piece might seem to be linked with the extract on p.8; '211' is annotated on both and may be a page number, although the events seem to be unrelated.

Sonnet 128

The jacks of a Virginal are referred to in lines 5 and 13. See p.8 for details.



Sonnets

12

* Martilójo de Peápa, the spring letters.

* Martinéte, a high standing feather in the hat. Also the iack of a virginal that striketh vp the string. Also a kinde of Instrument vsed in warre.

* Martiniéga, f. a kinde of subsidie, tribute or custome.

Sonnets
504.

Page 12.

Three printed entries taken from a Spanish /English dictionary. There is no identification, but the entry is annotated 'Sonnets' (underlined) and '504.', (a cross over the top of the 4) with *iack* underlined.

'504.' appears on all entries of this dictionary and has not been identified.

'*the iack of a virginall that striketh vp the string*' is one of the translations given for the Spanish noun 'Martinete'.

The extract is taken from a Spanish /English dictionary compiled by John Minsheu (*fl.* 1617) and published in 1599 (STC 19620). The dictionary is based on the earlier work of Richard Perceval, or Percyvall (1550-1620) published in 1591 (STC 19619), a debt which is acknowledged on the titlepage with the explanation that the work is 'Now enlarged and amplified with many thousand words'.

Minsheu worked on his dictionary for a time at both Oxford and Cambridge and later published other works of lexicography. In 1617 he produced a *Guide into Tongues*, to give its short title, a greater enlargement of the Spanish/English dictionary, containing equivalents for some words in Latin and several other languages .

See other Spanish /English dictionary entries pp.27, 72, 76.

Sonnet 128

As there is no sonnet mentioned, it may be assumed that this entry refers to Sonnet 128. See p.8 for the first entry relating to jacks and comments on Virginal jacks in this sonnet.

(c) A King first, then a paire of (d) Queenes, of whom, (c) Edw. 6.
 Shee that was held a downe-cast, by Fates doomes, (d) Q. Mary.
 Sits now aboue their hopes: her maiden hand, (c) Q. Elizabeth.
 Shall with a filken thred guide Faerie land, (d) Q. Elizabeth.

Omn. And may shee guide it,

Fid. Euen till flooping time

Poems. Cut for her (downe) long yeeres that shee may climbe

(With ease) the highest hill old age goes o're.

Sonn. 7. Or till her Faerie subiects (that adore) *The Phoenix*

Her birth-day as their beeing) shall complaine, *Baby low*

They are weary of a peacfull, golden raigne.

Page 13.

Eleven lines of rhyming couplets from a play. Annotated 'The Whore of Babylon', 'Poems.' and 'Sonn.7.' with 'climbe' and 'hill' underlined:

... Even till stooping time
Cut for her (downe) long yeeres that shee may climbe
(With ease) the highest hill old age goes o're

86-88

The passage is taken from the 1607 edition of *The Whore of Babylon* by Thomas Dekker (STC 6532). The lines are spoken in praise of the Queen of Fairyland by Fidele, one of her councillors 3.1.82-93 (Dekker 1955). The more usual 'stooping time' means time that causes us to stoop, with age; but, as the speech is so fulsome in its praise, it reads, with hyperbole, that time stoops down to cut a pathway for her over the 'highest hill'. Fidele's flattering continues with irony in hoping that the Queen will continue to guide Fairyland until her subjects 'are weary of a peacefull golden raigne.'

For an account of the play see p.7.

Sonnet 7

Describing the sun rising revealing his 'sacred majesty', the sonnet goes on to recount the progress:

And having climbed the steep-up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage.

5-8

and finally 'Like feeble age he reeleth from the day,' (10).

No editor draws a comparison between the sonnet and the play although there are parallel ideas in both and an element of the sacred and profane; the sun is a god and critics have also seen a reference to Christ. Booth points to 'the conjunction of the rising sun, religious language and the climbing of a hill' giving to the whole poem 'vague... but pervasive reference to the crucifixion and resurrection of Christ'. Both the sky and the rising sun are sacred images and show a likeness to Christ, and the later pun (son, sun) lends solemnity and a miraculous air to the passage, the sun having connotations of a god - the godhead, and adored by mortals. The New Variorum records that Malone (1780) notices a resemblance to the Nineteenth Psalm, Verse 4: 'Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun.', and to *The Passionate Pilgrim* 9. 5: 'Her stand she takes upon a steep-up hill' (Shakespeare 1944).

In the play the Queen is likened to the sun and her subjects 'adore her birth-day as their beeing'. Nevertheless, there is a difference, because while in the sonnet the sun climbs up the 'heavenly hill' to middle age and then declines from wonder and power, the metaphorical hill described in the play is climbed with ease, through the good offices of Time.

The sun's decline, 'feeble age' in the sonnet, which the Poet warns his friend will lead to his eventual decline, is described more tactfully in the play at a time when the Queen had also reached old age, was nearing death, and was also without a successor. Kerrigan quotes a passage from Ovid, *Metamorphoses* Book XV 214-36, on which he thinks the sonnet draws, in which the 'steepy path' of 'drooping age' is traversed by Man; but in this work the path of Age, as in the play, is uphill, unlike that in the sonnet, where the image is a downward track.

Sonnets 14

Sonnet
112.
17

All adder-like I stop mine eares (fond swaine)
So charm no more, for I will never change.
Call home thy flocks betime that stragling range,
For loe, the sunne declineth hence amaine.

Euphor Golden Legacee

Four lines of printed verse annotated 'Euphues Golden Legacie' and 'Sonnet 112.', with the first line underlined, 'All adder-like I stop mine eares (fond swaine)'.

These lines are another entry taken from Lodge's *Rosalynde or Euphues' Golden Legacie* and are from a song by Montanus in reply to Corydon in *A Pleasant Eclogue between Montanus and Corydon*. The song takes place in a typical bucolic setting, which gives emphasis to the pastoral of the story, with two shepherds watching their flock and having 'an amorous chat'. Corydon is pressing Montanus to forget his love for Phoebe, but Montanus remains unmoved by his persuasion.

See p.1 for details of *Euphues' Golden Legacy*.

Sonnet 112

... I throw all care
Of others' voices, that my adder's sense,
To critic and to flatterer stopped are.

9-11

The sonnet uses the same metaphor; the poet tells his friend that he is indifferent to other people's opinion and refuses to hear or heed them, even as he does critics and flatterers, as long as he has the good opinion of his friend.

Editors refer to the traditional belief that adders took refuge in an artificial deafness and quote the proverb 'as deaf as an adder' (Tilley 1950, A32) and Psalm 58: 'the deaf adder that stoppeth her ears, and will not hear the voice of charmers, though he be never so skilful in charming...'. Kerrigan explains the belief that an adder, not naturally deaf, pressed one ear to the ground and blocked the other with its tail, and many editors, including Malone in 1780, compare Shakespeare's lines in *Troilus and Cressida*, 'ears more deaf than adders'.

The belief serves as a metaphor and Booth points out that the expression was traditionally used of those who refuse to hear truth.

No one except Halliwell-Phillipps has been found to remark on the connection with *Euphues*.

Sonnet.

15

Lanquet, the shepheard best swift Ister knewe,
For clerkly reed, and bating what is naught,
For faithfull hart, cleane handes, and mouth as true:
With his sweete skill my skillesse youth be dreme,

To have a feeling taste of him that sits

Beyond the heauen, farr more beyond your wits.

He

Sonnet 16.

Sydneys
Arcadia.

Page 15.

Six lines of poetry printed in italic script, except for a proper name, with a catchword 'He', annotated 'Sonnets 16.' and 'Sydney's Arcadia.' Line 46 is underlined: 'With his sweete skill my skillesse youth he drewe,'

These lines are from the 4th stanza from one of the 3rd Eclogues of *Arcadia*, Lib. 3, 188v, 43-48. This excerpt and all on the following pages of the notebook, have been cut from the third Folio edition of 1599 (STC 22542). This edition was printed in Edinburgh 'for clandestine sale' below the price of the London edition of 1598 (Pollard and Redgrave 1986). A copy of this unusual edition may have come into Halliwell-Phillipps' hands fortuitously, but he may have chosen or acquired the edition deliberately.

Philisides was the pseudonym Sidney used and Lanquet, 'the shepheard best swift Ister knewe' was Hubert Lanquet, a Protestant statesman who became Sidney's friend and mentor. They first met in Strasburg 1572 and were together later in other European centres (Sidney 1994, xiii). Philisides praises the teaching of Lanquet explaining that he 'drewe' or 'brought him up' to have an understanding and love of 'matters beyond the heaven,'.

Sonnet 16

And you must live drawn by your own sweet skill.

14

This last line of the sonnet sums up the sestet which, like the other sonnets in the group exhorting his young Friend to marry and reproduce himself, urges that this replication of himself would be a much truer likeness than the poet's 'barren rhyme' or a 'painted counterfeit'.

The 'sweet skill' is an echo of the phrase in the eclogue, in which the poet describes the talented Lanquet's gift for teaching him, a 'skillesse youth' to know and understand

philosophy and religion, while in the sonnet it is a compliment to the Friend's sexual charm and powers. The words 'drew' and 'drawn' which appear in both phrases are used in the sense of the OED definition of 'led'.

The New Variorum notes that Massey in 1888, compares Philisides' song to the sonnet (Shakespeare 1944), and Blakemore Evans also notes the parallel and suggests it is an influence. Both Blakemore Evans and Kerrigan remark the pun on 'pen' and 'pencil' of lines 10-12, which Blakemore Evans recalls was slang for 'penis'. Booth suggests that Shakespeare may be playing on the pen-like shape by which the Friend will draw living pictures, thus drawing out the length of his life.

Sonnet

16

The thought of *the dotting* of Nature, Shakspeare borrowed from Sydney's Arcadia, 439:

"O nature! dotting old; O blind, dead Nature!"

To *prick* is often used by Shakspeare for to *mark*, as indeed the word is used sometimes at present: The King, every year, *pricks* the List of Sheriffs, with a golden

Sonnet 20.

Page 16.

A comment on Shakespeare's 'thought on the doting of Nature', annotated 'Sonnet 20.', with the opinion that the phrase in the sonnet concerning Nature was borrowed from Sidney. A line is quoted from the *Arcadia* 439,: 'O nature! *doting old*; O blind, dead Nature!', with 'nature!' and '*doting*' underlined. An explanation follows of the meaning of 'to prick' in the thirteenth line.

The commentary has not been identified. The line is sung by Agelastus, a shepherd, in the 4th Eclogue of Lib. IV (Sidney 1674). The quotation is from the 1662 edition (Wing, S 3769) or the 1674 edition (Wing, S 3770) of *Arcadia*. The page, 439, is the same in both these editions, with slightly different punctuation. In all the earlier editions the line reads: 'O nature doting olde, o blinded nature' (Sidney 1599).

Sonnet 20

The first reference is to:

... Nature as she wrought thee fell a-doting,

10

The comparison with Sidney shows that the word 'doting' is used in two of its different meanings. The OED defines two meanings that are relevant: 'To be weak-minded from old age;' relates to *Arcadia* and one: 'To be infatuatedly fond of;' to the sonnet.

The other comment on the sonnet alludes to the verb 'to prick' and continues to describe Nature's role in the creation of the Friend:

But since she pricked thee out for women's pleasure,

13

Steevens in 1780 explains the common use of 'to prick' and writes: 'To prick is to nominate by a puncture or mark', editors agree with the allusion indicating the marking of a name on a list, but more recent editors have remarked on Shakespeare's frequent puns and are in broad agreement, pointing out his use of the bawdy here and in 2 *Henry IV* 3.2.109-112.

The two different definitions of 'doting' preclude any true parallel of the passages, but Halliwell-Phillipps may have remarked them to illustrate these different usages. He probably included 'to prick' in the sense noted by Steevens and early editors only, as Shakespeare's many bawdy puns are largely ignored in the nineteenth century.

Sonnets

17

5 Which maids will twine at 'tween their fingers thus !] To twine is to leer affectedly, to glance at obliquely, or surreptitiously, at intervals, &c. It is frequent in our old writers. Thus Marston: "I saw a thing stir under a hedge, and I peeped, and I peered, and I *twined* underneath," &c. *Ant. and Mellida*. And Fletcher.

"I saw the wench that *twined* and twinkled at thee
The other day, the young smug-wench," &c.

Woman Pleased.

It occurs also in Shakspeare:

"When sparkling stars *twine* not, thou gildst the even."

Son. xxviii. v. 12.

i. e. When the stars do not gleam, or appear at intervals.

Page 17.

A printed commentary with a note on 'twire' in the line: '*Which maids will twire at 'tween their fingers thus!*' with examples taken from Marston in *Antonio and Mellida*, Fletcher in *Woman Pleased* and Shakespeare, Sonnet 28.12.

This extract is taken from a commentary by Gifford on *Sad Shepherd* 2.3.17 . He defines 'twire' as 'to leer affectedly, glance at obliquely, or surreptitiously at intervals...', and says: 'It is frequent in our old writers.' He goes on to say that Malone's suggestion of an amendment of 'twire' to 'twirl' is 'an exquisite conjecture' and derides Steevens who does not agree and, influenced by Tyrwhitt (see p.9), suggests that 'twire' may mean 'quire', an amendment unacceptable to Gifford which would change Shakespeare's sonnet line to mean 'When sparkling stars *sing* not in concert,' and he regrets that twire has become obsolete: 'we have no word now in use that can... be considered precisely synonymous with it in sense: leer and twinkle are merely shades of it' (Jonson 1816).

It is not known when *The Sad Shepherd*, a fragment, was written by Ben Jonson, but it was first published in the second volume of the Folio, dated 1641. Whether the work remained incomplete or whether the fragment is the survivor of a lost play can only be guessed (Jonson 1963, 213). The line is spoken by the witch Maudlin to her son Lorel, whom she upbraids for his mishandled wooing of Earine, 'a wise and beautiful shepherdess', and explains how he should woo maidens, urging bawdily that he should 'present them with ... / Things naturall, and what all woemen covet / To see: the common Parent of us all! / Which maids will twire at, 'tween their fingers...'

See reference to 'twire' p.9

William Gifford (1756-1826) edited the *Quarterly Review* from the publication of the first number in 1809, as well as a number of sixteenth-century playwrights. He prepared some notes on Shakespeare which are in manuscript in the British Library (DNB).

Antonio and Mellida written by John Marston (c. 1575-1634), was produced by the Children of Paul's sometime in 1599 and was entered in the Stationers' Register as 'The First Part of *Antonio and Mellida*' in Oct. 1601 (STC 17473). The second part called *Antonio's Revenge* was played in 1600, but was entered in the Stationers' Register at the same time and both plays were published 1602.

The lines are spoken by Balurdo, a clown-like follower of Piero Sforza, whose daughter Mellida has fled the court and is in hiding, and whom he is helping to find, 4.1.40-48 (Marston 1991).

Women Pleased was written by John Fletcher (1579-1625). The lines quoted above occur in 4.1.40-8 (Beaumont and Fletcher 1982). Gifford omits 'the wench that's now come hither,' in his quotation.

See p. 64 for details of this play and its varied titles.

Sonnet 28

The sonnet is also noted by Halliwell-Phillipps in relation to 'twire'. See pp. 9 and 64.

Ant. Come : lets in then,
And think upon the noblest wayes to meet 'em. *Ex.*

Scene 8. Enter *Leontius*. *Polus*.
The Humorous Lieutenant.

Leo. There's no way now to get in : all the lights stopt
Nor can I heare a sound of him : pray heaven (too;
He use no violence : I thinke he has more soule
Stronger, and I hope nobler : would I could but see once
This beauty he groanes under, or come to know *Son.*
But any circumstance. What noise is that there? *131.*
I thinke I heard him groane : here are some comming;
A woman too, Ile stand aloof, and view 'em.

Page 18.

Eleven lines from a printed play with rules to left and right, annotated ' Poems.', 'The Humorous Lieutenant' and 'Sonn: 131.' with the fifth line of a speech of Leontius underlined: 'This beauty he groanes under,'

The lines are taken from the play *The Humorous Lieutenant* as it was printed in the 1647 Folio of the Beaumont and Fletcher canon (Wing B1581). In a modern edition they are the last two lines of 4. 7.10-11, followed by the opening of the next scene 4. 8.1-5 (Beaumont and Fletcher 1982). This and all the extracts from Beaumont and Fletcher on following pages of the Notebook with the exception of p.81, are taken from the Folio of 1647. *The Noble Enemy or The Humorous Lieutenant*, a play which Hoy writes is 'beyond any doubt Fletcher's unaided work' (Hoy 1982, 291), was entered in the Stationers' Register in 1646; it was also included in the 1679 Folio. The title-page of the manuscript calls the play *Demetrius and Enanthe*.

The play is generally thought to have been written in about 1619 and was performed by the King's Company at the Blackfriars playhouse. Although named *The Humorous Lieutenant*, after a comic character, the play is mainly concerned with the lustful desires of the King towards the virtuous heroine, whose identity is unknown to him but who is known and loved by the Prince. This is part of a speech of Leontius, described as 'a brave old merry Souldier' searching for the King's son, who has locked himself away and is groaning in the distress of his love for Celia, which he thinks is hopeless.

The collaboration of Francis Beaumont (1584-1616) and John Fletcher (1579-1625) is thought to have begun around 1608-9 (Chambers 1967, 216) and to have continued until Beaumont's marriage and retirement in 1613, but with only six or seven plays proved to be written jointly by them. The collected works of 1647 and 1679 are referred to as the Beaumont and Fletcher canon, although Beaumont contributed to relatively few of the plays. It is accepted that Fletcher alone or in collaboration with dramatists other than Beaumont is responsible for the major part of the canon and 'some of the presented texts also represent

revision at a later stage by various hands' (Hoy 1982, 292). In the collections of 1647 and 1679 there are fifteen works thought to be by Fletcher alone; some collaborations, some revised, or re-written by others.

The play was very popular after the Restoration and was performed at Court in 1686 and 1688; it was published in Quarto text in 1697 and in several collected editions in the eighteenth and nineteenth centuries (Hoy 1982, 300).

Sonnet 131

A thousand groans but thinking on thy face

10

In this sonnet the poet tells the lady that there are some who deny her beauty and say 'Thy face hath not the power to make love groan ;' but he declares his different feeling and adds: 'Although I sware it to myself alone'.

Most editors, when they comment, gloss 'but thinking' as 'merely thinking' or something similar, but Booth says 'The syntax makes the *groans* the thinkers (and this personifies them);' this idea is strengthened by the still personified groans 'one on another's neck,' in the line following.

No editor seems to have made any link between the use of the phrase here and in the play.

The Roaring Girl.

Alex. Fy, fy, in giuing thanks you pay to deare.

S. Dap. When bounty spreades the table, faith I were sinne,
(at going of) if thanks should not step in.

Alex. No more of thanks, no more, I mary Sir,
Th' inner room was too close, how do you like
This Parlour Gentlemen?

Omnes. Oh passing well.

Adam. What a sweet breath the aire casts heere, so coole,

Gosh. I like the prospect best.

Lax. See how tis furnisht,

S. Dap. A very faire sweeter room.

Alex. Sir *Dany Dapper,*

The furniture that doth adorne this room,

Cost many a faire gray greater, it came here,

But good things are most cheape, when th' are most deere.

Nay when you looke into my galleries,

How brauely they are trim'd vp, you all shall sweare

We are highly pleas'd to see what's set downe there:

Sonnet 112.
Cur.

(112)

Page 19.

A passage from a play including the title, 'The Roaring Girle.' Annotated 'Sonnet 110.' and 'cur.'; part of a line is underlined and marked by a cipher, '-' in a circle, 'most cheape, when th'are most dee re'.

This line is taken from the first published edition in 1611 of *The Roaring Girl* by Thomas Dekker 'As it hath lately been Acted on the Fortune-stage by the Prince his Players' (STC 17908). Fredson Bowers notes that an early editor, (Bullen 1885), thought that most of the play was written by Middleton (1580-1627), but it is now accepted as part of the Dekker canon, with 'scenes that may reasonably be attributed to Middleton and scenes that are unquestionably by Dekker' (Dekker 1958, 3-8). The piece quoted above is 1. 2. 2-16 and is spoken by Sir Alexander Wengrave to his guests who are admiring his room and its furniture, however the implication of what he says is that the 'good things' of which he speaks, are the things held dear rather than merely costly, as he declares the furniture to be. The wider philosophical point connects these lines to the sonnet.

Sonnet 110

Alas, 'tis true, I have gone here and there
And made myself a motley to the view,
Gored mine own thoughts, sold cheap what is most dear,

Many of the editors try to analyse exactly what the poet meant by what he held dear and what he felt he had sold cheaply and a variety of different ideas have been expressed about these lines. The New Variorum has recounted the opinions: the emotions of the poet are referred to; in the sonnet he laments that he 'made himself a motley'. Malone (1780) glossed: 'Appeared like a fool; (of whom the dress was formerly a *motley* coat.)' and 'sold cheap' what he should have valued. There are suggestions that 'in motley', as an actor, or

even on other occasions, he exposed himself to public ridicule and that in this sonnet he may be bitterly rejecting his profession. Editors have several opinions about what exactly he refers to, whether it be his friend's regard, his loyalty to him, his own reputation, or his emotions. Dowden in 1881 thinks that the poet feels his new loves and friendships transgress against the old (Shakespeare 1944). Booth glosses 'dear' as costly, precious and beloved. Ingram and Redpath quote the gloss of the phrase given by Tucker Brooke in 1936: 'merchandiz'd my emotions', and agree with that. Seymour-Smith says that the poet writes of his talents used 'for purposes which he regards as unworthy'.

Although a variety of different ideas have been expressed about these lines, no one has mentioned the use of the phrase in the play in relation to the sonnet.

And Haue Pocus long breath'd Sycophants,
Who in such cunning maner set the plants
Of Treason, & Sedition, that they grow
Fastning their rootes as deepe as Hell below,
And their huge leaues o'respread the poisioned soile
Of this most famous, & once Sovereigne Isle.
(who cloake their crimes in hoodes of holynes,
And take Gods name to cover wickednes
Are double Villaines, & the hypocrite ^{Sonnet,}
Is most most odious in Gods glorious sight.)

Page 19v.

Ten lines of rhymed couplets handwritten in italic script. Annotated 'Sonnets', with the last four lines in brackets and 'most-most' in the last line underlined:

(Who cloake their crimes in hoodes of holynes.
And take Gods name to cover wickednes
Are double villaines, & the hypocrite
Is most-most odious in Gods glorious sight.)

These are the first four lines of Sonnet 31 of the *Sonnets upon the Late Miracvlouvs Peace in France* by Guillaume de Saluste, sieur du Bartas, translated from the French by Joshua Sylvester and first published in 1620 in a collection of the works, in Sylvester's translations (STC 21653). The source of the extract and its writer has not been found, and the identity of six other lines at the beginning of the extract is not clear; they are not part of the sequence and no reason has been found for their inclusion.

Saluste du Bartas, who published his first work in 1574, was a soldier and gentleman-servant to Henri of Navarre. *La Semaine ou Création du monde*, published in 1578, became an international success and made him famous. This was followed in 1584 by *La Seconde Semaine*, and other works which were translated into many languages.

Joshua Sylvester (c.1562-1618) was a successful merchant before he began writing. *Bartas his devine weekes and workes* translated: ... by J. Sylvester, was published in 1605 (STC 21649) and many editions followed including some of the lesser works of du Bartas. Some of these had already been published and, although not attributed directly, are accepted to be translated by Sylvester (du Bartas 1979, 33).

Sonnet 110

Then give me welcome, next my heaven the best,
Even to thy pure and most most loving breast.

13-14

This sonnet has also been quoted on p.19. Following on the comments there, it may be seen that the poet in the last couplet deals with his return to 'an older friend' and asks for his welcome: '... give me welcome, next my heaven the best,' after having 'gone here and there'. Blakemore Evans points to the Biblical echoes of the Prodigal Son in the 'welcome' asked for an erring friend and in the comparison to heaven, which he and Kerrigan judge is Heaven as it is usually understood. Seymour-Smith, on the contrary, thinks the poet's heaven is his mistress and that the purity alludes to the new love he feels for his friend. Kerrigan notes that 'most most', not recorded in the OED, is a fitting end to the many comparatives and superlatives in the sonnet.

R.D. I am confirm'd. — Whst ayles your Lordship?

Fer. You need not praise it, Sir, it selfe is praise.

How neere had I forgot my selfe? — I thank you, *you are my life!*

'Tis such a picture as might well become

The shrine of some saint of *heaven*; I am dazeld.

With looking on't: — pray Sir conuey it hence! *Down sacrifice!*

R.D. I am all your seruant: — blessed, blessed discovery!

Please you to command me?

Sonnet 84

Page 20.

Eight lines of printed dialogue from a play annotated 'you are you.', 'Sonnet 84' and 'Loves Sacrifice', with the first line of Ferdinando's speech underlined: 'You need not praise it, Sir, itselfe is praise.'

This conversation between Ferdinando 'Favorite to the Duke of Pavy' and Roderico D'auolos, Secretary to the Duke, is taken from the Second Act of the 1633 edition of *Love's Sacrifice* by John Ford (1586-1639); in this early edition the acts are not divided into scenes. The play was entered in the Stationers' Register in 1633 (STC 11164), published and performed by the Queen's Servants in that year at the Phoenix, Drury Lane. Earlier performances may have taken place in 1627 and at the Cockpit in 1631.

Sonnet 84

The opening lines of the sonnet expressing the central thought are:

Who is it that says most which can say more
 Than this rich praise: that you alone are you,
 In whose confine immured is the store
 Which should example where your equal grew?

1-4

and the theme is repeated in the eighth line:

But he that writes of you, if he can tell
 That you are you, so dignifies his story.

7-8

No editor seems to have picked up the parallel phrase in the play; there the phrase 'itself is praise' states briefly the ideas in the sonnet. Booth gives a gloss for lines 1-4 of the sonnet as: 'No one has it in him to think of something with which you can be compared [because the qualities your equal would have to possess are possessed only by you]' and comments at some length on the various punctuation favoured by editors. This sonnet is accepted by commentators as one in the group referring to the Rival poet.

See p.47 for another reference to different lines in this sonnet.

The wanton airs in twenty sweet forms dance
 After her fingers. The air and fingers meet.
 In sweet contention, raping the ears into attention.

True concord of well-tuned sounds.
 By unions married, each string husband to the other.
 Marrying his voice unto the strings.

Making the Lute in his language shew how glad he was to be
 grac'd with the touch of her fingers.
 With the choice Musick of her hand and voice,
 Stills the loud wind, and makes the wild
 Incens'd Bore and Panther mild. Harmonious airs;
 Break in sweet sound the willing air.

Page 20v.

Twelve lines headed '*The English Parnassus*' and [p] '454'. The entry is annotated '1677' at the head of the page with the fourth and fifth line marked and 'et 8.' written alongside which may be assumed to be part of the word 'Sonnet', as many of the notebook pages have the relevant sonnet number written at the margin.

The entry is the first of a series quoted by Halliwell-Phillipps on this and later pages from the 1677 edition of *The English Parnassus Or a Helpe to English Poesie*, generally known as Poole's *English Parnassus*. The entries are in groups under headings in alphabetical order relating to the content, e.g. Beauty, Evening, Music etc. These are quotations from various poets sometimes altered in some way - cut, shortened, even misquoted or separated by full stops, which often seem to be placed arbitrarily making the pieces disjointed reading, as in the present extract.

The entry on this page is taken from a piece headed *Musick. v. Sweet sounding*. The lines marked are:

True concord of well-tuned sounds.

By unions married, each string husband to the other.

Sonnet 8.

Lines 5 and 6 in the eighth sonnet read:

If the true concord of well-tuned sounds,

By unions married, do offend thine ear,

and lines 9 and 10:

Mark how one string, sweet husband to another,
 Strikes each in each by mutual ordering,

These lines are echoed in the lines from *The English Parnassus*, and illustrate the way that quotations were slightly altered, simply giving general concepts.

Malone in 1780 is quoted in *The New Variorum* drawing a comparison between lines 5 -6 of the sonnet and lines 139-144 from Milton's *L'Allegro* '... notes, with many a winding bout / Of linked sweetness long drawn out,' 139-40 (Milton 1980), while Knight in his edition of 1841, writing of lines 8-9, explains sympathetic vibration: 'If two strings are tuned in perfect unison, and only one is struck, a very sensible vibration takes place in the other.' (Shakespeare 1944).

Of the modern editors, Booth also mentions 'sympathetic vibration' and Seymour-Smith comments on 9-10: 'when only one string is struck the companion string of the same pitch resounds sympathetically.' Kerrigan writing on lines 5-8, notes Cecropia's speech on marriage in Sidney's *Arcadia* III.5: 'And is a solitary life as good as this? Then can one string make as good music as a consort.' In reference to lines 9-10 he goes on to comment that there is a sympathetic resonance on a double-strung lute, so that as each string is brought to the same tension as 'its comrade', then 'each in each' would refer to a double resonance creating 'one pleasing note'. Blakemore Evans also mentions the comparison with *Arcadia* and says that when in line 11 the husband, wife and child make sounds to seem one, '... sire and child and happy mother,' the notes struck have a 'sexed intercourse'; he points out the implication of husbandry which tills and fructifies the soil.

See also pp.21v, 22v, 23v, 24v, 25v, 76v, 77v, 78v, 79v and 99v from the *Parnassus*.

The Countesse of Pembrokes

Sonnet

him sometimes alledge one thing, to which by and by he would bring in a contrarie;
 one time with flat deniall, another time with mitigating the fault, now braue, then
 humble, vse such a flammering defensiuē, that *Gynecia*, the violence of whose forcing
 deed ran another way, was content thus to fasten vp the last stich of her anger. Well;
 well my Lord, laide she, it shall well become you so to gouerne your selfe, as you may
 be fit rather to direct me, then to be judged of mee; and rather to be a wise master of
 me, then an vnskillfull pleader before me. Remember the wrong you haue done is not
 onely to mee, but to your children, whome you had of me: to your countrie, when
 they shall finde they are commanded by him, that cannot command his owne vnde-
 cent appetites: lastly to your selfe, since with these paines you doe but build vpp a
 house of shame to dwell in: if from those moucable goods of nature (where with, in
 my first youth my royall parents bestowed me vpon you) bearing you children, and
 increase of yeares haue withdrawn me, consider I pray you, that as you are cause of
 the one, so in the other, time hath not left to worke his neuer-fayling effectes in you.
 Truly, truly Sir, verie vntimely are these fyres in you: it is time for vs both to let
 reason enioye his due soueraigntie. Let vs not plant anewe those weedes, which by
 nature's course are content to fade.

Solus.

Sonnet 95.

cur.

Page 21.

An extract of seventeen lines of printed prose with a running title *The Countess of Pembrokes* and annotated 'Sonnets' 'Poems.', 'Sonnet 95.' and 'cur.' with parts of lines 4, 10 and 11 underlined.

This entry is from Lib.4, p.195v,1-17 of the *Arcadia*. The extract is part of the narrative giving an account of Gynecia upbraiding Basilius for his infatuation with, and attempted seduction of, Zelmane. He is surrounding himself with shame, she tells him, through the wrongs he has done her, their children, his country and himself by his 'vndecent appetites' and finally warning him: '... these paines you doe but build vpp a house of shame to dwell in'.

Sonnet 95

'O, what a mansion have those vices got
Which for their habitation chose out thee,

9 -10

These lines are from a sonnet which reproaches the Friend for his loose, shameless ways which has a covering of the 'fair that eyes can see', his outward charm and beauty being the home of vice. Blakemore Evans suggests 'mansion' has a connotation of a 'heavenly mansion' and has a largeness and beauty which contrast with the sins of sexual indulgence which inhabit it. Booth suggests a play on 'man' and 'mansion'.

The other underlined phrase is 'the last stitch of her anger' in line 4, which Gynaecia is described as being 'content thus to fasten up'. No reference in Shakespeare has been found for the phrase. The OED has a relevant definition of 'stitch' as 'a thrust, a stab' and also '*fig.* a grudge, dislike, spite'.

What time the bright Sun's fiery Teem
Towards the Western brim begins to draw.
Arrival of the night.

English Parnassus, 1677.

The fullen night now her black curtains spread,
Lowring the Sun had tarried up so long;
Whose fair eyes closing, softly stole to bed,
When all the heavens with dusky clouds were hung;
When birds wild musick burthen every bough,
And with their chirpings lullaby the day,
Hushing the silent night. Sleepy light,

Source 102

Page 21v.

Ten printed lines of verse. Annotated 'English Parnassus, 1677.' and 'Sonnet 102' beside a mark in the margin indicating line 8: 'When birds wild musick burthen every bough,'.

This is taken from p.326 of the *The English Parnassus* in the section headed *Evening*.

Sonnet 102

But that wild music burdens every bough,

11

The eighth line of the piece is almost identical with this, but one word change alters the essential meaning; in the sonnet, 'but' follows naturally in the context which is making a strong statement. In the tenth line Philomel's 'mournful hymns did hush the night,' in contrast to the wild music of the late summer when the songs of other birds are plentiful. However, in the two last lines of the extract the birds' chirpings both 'lullaby the day,' and hush the 'silent night' which says something more, as the birdsong sends the day to sleep as well as the night.

As the Sonnets were published nearly fifty years earlier, it may be presumed that the lines were taken from the sonnet and in *The English Parnassus* they are either carelessly misquoted or deliberately altered; the latter seems more likely and there are other examples of this in *The English Parnassus* and the same difference remains when compared with the 1640 edition of the Sonnets. However, a relationship remains which is of a kind sometimes noted by Halliwell-Phillipps.

Seymour-Smith points out that although it is the male nightingale that sings, Shakespeare is inconsistent in referring to 'his' and 'her' in the sonnet. Kerrigan also

comments on the inconsistency of 'his'/'her', and agrees that the lapse is probably authorial. Wells and Taylor as many other editors, alters to 'her' throughout (Shakespeare 1988) and The New Variorum notes Beeching in 1904 citing *Lucrece*, and pointing out 'The singing nightingale in Shakespeare is always female' (Shakespeare 1944). Ingram and Redpath gloss 'did hush' as 'silenced' all creatures of the night by her beautiful song and point to Tucker who suggests that Philomel's hymns lulled the night to sleep as a possible meaning, which gives a link to the last line in *The English Parnassus* excerpt.

2 Booke. *Ordering of Hawkes.*

ning and evening, and it will in very few daies take the home away.

CHAP. XVI. *Sonnet*
Of the Fistula in hawkes.

THe Fistula in *hawkes*, is a cankerous hollow ulcer in any part of a *hawkes* body, as it is in men, beasts, or any other creature: the signes are a continuall mattering or running of the sore, and a thin sharpe water like lie, which as it falls from the same, will fret the found parts as it goeth. The cure is, with a fine small wyar, little stronger than a *Virginal-wyar*, and wrapt close about with a soft fleaved filke, and the point blunt and soft, to sear the hollownesse and crookednesse of the ulcer, which the plianmesse of the wyar will easily do, and then having found out the bottome thereof, draw forth the wyar, and according to the bignesse of the Orifice, make

Page 22.

Fourteen lines of prose. Headed 2 Booke. and *Ordering of Hawkes.*
Annotated 'Sonnets' and with *Virginall-wyar* underlined in 'Chap. XV. *Of the*
***Fistula in hawkes.*' from which the main part of the entry is taken.**

The entry has not been identified. See p.8 for the first reference to 'virginal'. None of the other entries relate to 'virginals' as such, but to the jacks, or hammers, of the instruments.

Sonnet 128

The entry and others concerning the 'jacks' of virginals refer to two lines in Sonnet 128. See p.8 for details of the sonnet.

The English Parnassus. 1677.

When little lads sit on a bank to shale
Their ripened nuts pluck'd in the woody vale.
That pales the red blush of the summer's face;
Tearing the leaves, the summer's covering,
Three-months in weaving by the curious spring.

The laden boughs

With swelling pride crown Autunns smiling brows,
The year in child-bed.

The teeming year big with her rich increase,
Bearing the wanton burthen of the prime,
Like widdowed wombs after their Lord's decease.
When yellow leaves, or none, or few do hang
Upon those boughs that shake against the cold.
The twilight of the year.

Samuel 97

Page 22v.

Fourteen lines of poetry headed '*The English Parnassus*.' (p.) 238. Annotated '1677.' and 'Sonnet 97.' with the last seven lines marked in the margin.

This piece is under *Autumn* in the edition of 1677. As usual in *The English Parnassus* the entry deals with many undifferentiated and unidentified allusions to a general subject, Autumn in this case. In the lines of the marked section four distinct quotations may be found separated by a full-stop; two of these are from Sonnet 97 and Sonnet 73, altered or slightly misquoted, although Sonnet 73 is not referred to by Halliwell-Phillipps. The first and last lines are not taken from either sonnet. The two marked references to Autumn in the *Parnassus* run together:

The teeming year big with her rich increase,
 Bearing the wanton burthen of the prime,
 Like widdowed wombs after their Lord's decease.
 When yellow leaves, or none, or few do hang
 Upon those boughs that shake against the cold.

Sonnet 97

The teeming autumn big with rich increase,
 Bearing the wanton burden of the prime
 Like widowed wombs after their lords' decease.

6-8

Lines 1-4 of the entry are apposite to these lines, both of them general allusions to Autumn and using particularly the metaphor of fecundity. The first four lines

refer to the lover's absence, either physically or emotionally, and compares it to the freezing and darkness of winter, although the actual time was 'summer's time'; perhaps, as the poem moves on to speak of autumn, it is the Indian summer of late August/September.

In line 6 'teeming autumn', 'wombs' and 'abundant issue' call to mind childbed and many editors have enlarged on this image of autumn.

The New Variorum quotes several editors: Malone in 1780, who glosses prime as Spring and cites Shakespeare's use of the metaphor 'the childing Autumn' in *A Midsummer Night's Dream* 2.2.112; Schmidt writing in 1865 writes that the burden is brought by the wantonness of the Spring and Tucker in 1924 enlarges on this and explains that the burden of the Autumn is imposed by the 'prime' of the year in its wantonness, but he sees 'prime' as early summer, the young manhood of the year (Shakespeare 1944, 240).

Kerrigan also connects wanton with the sportiveness of young animals in the early autumn, which links with amorous indulgence, coincidentally as well as with the 'little lads' of the preceding lines alluding to Autumn in the *Parnassus*.

Ingram and Redpath discussing the meanings of 'wanton' give frolicsome (of children - they are 'the wanton burthen'), or 'luxuriant', (*A Midsummer Night's Dream* 2.1.99) or 'the prime' (*ibid.* 2.1.128-9); which, in the latter context, like Malone, they take to be the Spring. Blakemore Evans compares *A Midsummer Night's Dream* 'the wanton green' 2.1.99 and 'the childing of autumn' 2.1.112; he quotes *Richard II* (1.3.214) '... four wanton springs' and *Faerie Queene* III, vi, 42-4 'And with fresh colours deck the wanton Prime' and, reading 'teeming' as abundantly productive, fertile, prolific, he says that Shakespeare seems to be the first to use the word in this sense and refers to *Richard II* (2.1.51). He points to 'big' = pregnant as with child in *A Midsummer Night's Dream* 2.1.112 and 'Bearing' and 'prime' in line 7 as frolicsome, luxuriant or amorously sportive. As Booth says, Dover Wilson in 1944 compares 1-8 to Golding 231-35 from Ovid, *Metamorphoses* XV and points out the paradoxical status of 'teem'. He gives two meanings - both to be full and 'to empty, to pour out'.

Sonnet 73

When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,

2-3

The New Variorum quotes Malone (1780) comparing the lines to *Cymbeline* 3.3.60-64 and, in 1790, *Timon of Athens* 4.3.263-66 (Shakespeare 1944). Booth glosses: (a) 'shake as the cold threatens', and (b) 'shiver with the coming of the cold'. Ingram and Redpath approve the punctuation of Capell and almost all modern editors: 'or none, or few,' rather than Tucker, who emends 'or none or few do hang,' which means 'only few, if any' and this reading is given by Rollins. Blakemore Evans also notices the influence of Ovid and compares 'yellow leaves' with *Macbeth* 5.3.22-23, and the lines from *Cymbeline* and *Timon of Athens* mentioned above.

Time doth as the subject proue,
With time still the affection groweth
In the faithfull Turtle doue.

What if you new beauties see, 35
Will not they stir new affection?
I will thinke thy pictures be,
(Image-like of Saints perfection)
Poorely counterfeiting thee.

But your reasons purest light, 40
Bids you leaue such minds to nourish?
Deere, do reason no such spite,
Neuer doth thy beauty florish
More, then in my reasons sight.

But the wrongs loue beares, will make 45
Loue at length leaue vndertaking;
No the more fooles it do shake,
In a ground of so firme making.

Sonnet 53.

Deeper

*Sydneys Astrophil &
Stella*

*Sonnet
23*

Page 23.

Seventeen lines of printed verse, numbered 32- 48, with the catchword 'Deeper', annotated 'Sydney's Astrophil and Stella' and 'Sonnet 53.' Lines 37 and 39 underlined.

The lines are taken from the Eleventh song in *Astrophil and Stella* from the edition of 1599 (STC 22542). This song was set to music by Thomas Morley in *The First Booke of Aires* (1600). In the rhyme pattern of ababa, it takes the form of questions by the beloved in the first two lines of each stanza, with the poet's answers in the remaining three lines. In the underlined lines the lover declares any new beauties that he sees will, however saint- like in their perfection, merely be a poor image of her perfection.

Sonnet 53

The two underlined lines are echoed:

Describe Adonis, and the counterfeit
Is poorly imitated after you

5-6

The sonnet elaborates a theme which appears in other sonnets, sometimes mockingly, as in 31 or 130. The poet writes that aspects of special beauty and 'every blessed shape' are merely shadows or a part of the beloved Youth. However perfect, even a description of the perfect Adonis, 'after you' the image will be but poor and of indifferent quality - a pale reflection of the true loveliness of the real thing. The New Variorum quotes *The Art of English Poesy* 1589 (ed. Willcock and Walker 1936, p.238), 'And theese be things that a poet or maker is woont to describe sometimes as true or naturall, and

sometimes to faine as artificiall and not true. viz. The visage, speach or countenance of any person absent or dead: and this kinde of representation is called a Countefait countenance' (Shakespeare 1944).

Booth says that the words 'substance' and 'shadows' in the first two lines establish Plato's theory of Forms which Shakespeare uses in an extravagant concept, and takes the Form of beauty, the beauty of his beloved, as the substance from which all other beautiful substances derive. Blakemore Evans also mentions the neo-Platonic doctrine that 'all other things in the natural order' are shadows reflected in the essence of reality i.e. the youth's substance, therefore he represents 'truth', a constancy, but this may be an ironical comment as Seymour-Smith thinks. Blakemore Evans and Kerrigan remark that the comparison of the beloved with recognised models of classical ideals was commonplace in the sonnet tradition, and Blakemore Evans cites Petrarch and also Sidney in *Arcadia* and says that here 'counterfeit' is a word play meaning imitation, a 'shadow'. Ingram and Redpath gloss 'counterfeit' as a picture, portrait, and point to 'Fair Portia's counterfeit', *The Merchant of Venice* 1.3.2. Seymour-Smith raises the thought that, although on the surface a flattery, the sonnet is a 'piece of direct irony' and detects a suggestion in the first four lines that 'there is something distastefully artificial about his beloved'.

According to Kerrigan the conceit that all the world's natural beauty is contained in the beloved is 'a sonneteering commonplace', transformed by Shakespeare - 'enlivened and deepened'; Adonis is referred to as himself and as his image through description. Seymour-Smith finds that the Friend is only more beautiful than a described image of Adonis.

Both the song and the sonnet write of images in the mind, 'counterfeits' which are images of beauty, and saintly perfection. To Shakespeare these are varied and rich, expressed as descriptions of Adonis, of Helen, or of the mind's image of the freshness and youthful vitality of Spring and the colourful bounty of Autumn.

When temperate breath

Gives to the glad field fruitful birth.

When proud pi'd *April* drest in all his trim,

Hath put a spirit of youth in every thing,

That heavy *Saturn* laughs and leaps with him.

Sonnet 98.

Page 23v.

**Five lines of printed verse headed *The English Parnassus*. (page) 232.
Annotated '1677' and 'Sonnet 98.' with lines 3-5 underlined.**

This extract is under *The Spring*. (p.232) in the edition of 1677:

When proud pi'd *April* drest in all his trim,
Hath put a spirit of youth in every thing,
That heavy *Saturn* laughs and leaps with him.

The lines are a direct quotation from the sonnet, with some small changes of the tenses of verbs, spelling and punctuation.

Sonnet 98

When proud-pied April, dressed in all his trim,
Hath put a spirit of youth in everything,
That heavy Saturn laughed and leapt with him.

3-5

The sonnet describes the season of youth and regeneration, when the poet laments that he has not been with his Friend, so he remains untouched by its heart-warming beauty and unable to write in a happy mood. Even Saturn, the god associated with melancholy and the sombre 'saturnine' temper, is moved by the youthful spirit of April.

Editors note the contrast of the personifications of April and Saturn. Ingram and Redpath point out the additional astrological role of the planet Saturn 'a cold, slow planet'

whose metal is lead, facts of additional significance to Shakespeare's contemporary readers.

Booth compares the lines with the opening of the General Prologue to *The Canterbury Tales* when Chaucer describes the awakening of the earth to the Spring in lines 1-11.

Him have I lost; thou hast both him and me;
He pays the whole, and yet am I not free.

Poem 1.

Sonnet cxxxiv.

“The *statute* of thy beauty,” “The bond or obligation
of thy beauty.” Statutes merchant and statutes staple have
been explained.

Page 24

A printed commentary on Sonnet 134, quoting the last two lines, but with a footnote glossing 'statute' in line 9 and referring to an earlier 'explanation of different kinds of statutes. Annotated 'Poems.'

The commentary has not been identified.

Sonnet 134

The extract seems to be concerned only with line 9 and includes the last two lines of the sonnet fortuitously, but they are not referred to.

The statute of thy beauty thou wilt take,

9

The New Variorum gives two examples of editors who interpret the phrase in similar ways, explaining the legal obligation of the force of a bond, Lee in 1907 and Tucker in 1924. Malone in 1780 says: '*statute* here has its legal signification, that of a security or obligation for money.' (Shakespeare 1944). Kerrigan glosses: 'You will exact the full forfeiture stipulated by the bond, to which seizure, indeed, your beauty entitles you.' and Ingram and Redpath, considering the tenor of the whole poem, gloss the line: 'you will exact the full forfeiture (namely, both my friend and me) provided for in the mortgage deed drawn because of your beauty (and the enjoyment of it).'

The English Parnassus. 1677. 571

Swift speedy Time feathered with flying hours,
Whose constant course doth every thing devour.
That doth ungloss the flourish set on Youth,
And delves the parallels in Beauty's brow,

Whose slippery wheel doth play
In humane causes with inconstant sway.

Formet 60.

Page 24v.

Six printed lines headed *The English Parnassus*. (page) 571. Annotated '1677'. and 'Sonnet 60' with two lines bracketed. The passage is in the section marked *Time* and the lines immediately preceding refer to 'Swift speedy Time..,'

The marked lines are:

That doth ungloss the flourish set on Youth,
And delves the parallels in Beauty's brow,

Sonnet 60

The lines from *The English Parnassus* are almost identical with the two lines of the sonnet; the only word change is 'transfix' to 'ungloss':

Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow;

9-10

Editors have found certain difficulties in arriving at the exact meaning of some of the words in the sonnet. Rollins suggests 'transfix' in the sonnet means 'pierce through' and hence 'destroy' and offers a stronger, more telling image than the rather tame 'ungloss', which he takes to mean a straightforward 'remove the gloss from'; Beeching in 1904 pointed out that Time often appears with a scythe or dart and even with a spade, suggesting a gravedigger (Shakespeare 1944). Kerrigan comments that *transfix* is a rare word with a difficult and contested definition, but also gives 'pierce through', anticipating *delves* in the next line, or 'unfix, tear off'. Booth glosses 'pierce through' strengthened by the next two

lines with their 'suggestions of digging, pecking and cutting'. Ingram and Redpath allow 'pierce through' would be consistent with Time's dart, although this is not mentioned in the sonnet, and quote Mr. Stuart Tunnah describing a sharp prick causing a resulting crack in a window to 'spider away' in fine lines suggesting wrinkles, leading to the parallels delved in line 10.

Another doubtful word in the line, 'flourish' is glossed by Blakemore Evans, suggesting it is 'set' by nature on the 'prime of youth', and he gives another meaning as 'ostentatious embellishment with which youth decorates ("set on") itself'. He is the only commentator consulted to refer to *The English Parnassus*, pointing out that 'ungloss' is not recorded in the OED and may have been a Shakespearean revision. This may be the case with other word-changes in the work. Ingram and Redpath say 'a flourish' is 'a blossom' in North country dialect, or 'a bloom' and this suggests 'a gloss, varnish' to describe the adornment that is 'set on'. This painted bloom is in contrast to natural beauty that is 'in grain'. The 'ungloss' of the quotation in the extract is not referred to, but the link is there. Booth glosses the word as 'being in blossom or blossoming', and gives a number of meanings drawn from examples of use in the early seventeenth century and brings 'transfix' and 'flourish' firmly together in one definition of the latter as 'flowing curves and similar flowery embellishments in penmanship' quoting Nashe and suggesting that to 'transfix the flourish' could mean '... draw a line through a scribal flourish', so that the metaphor is seen to be taken from scribal art.

Sonnet,

25-

Sonnet.

=

The organist to view a original to be had for £14
a £15, "for two to play upon at once, & by a pair
pulled out one man will make both to go, which is a
delightful sight for the jacks to skip up & down in
such manner as they will."

Court Minutes of the East India Company,

4 Jan. 1614-5.

Page 25.

**A handwritten entry headed 'Sonnets', at the end of the entry identified as :
'Court Minutes of the East India Company, 4 Jan. 1614-5.'**

The entry deals with an arrangement for 'the organist' to see a virginal 'for two to play upon at once', but explains that both keyboards may also be played by one person alone: 'by a pin pulled out.' Although there is no identification, the mention of the jacks skipping up and down, links this piece as yet another reference to Sonnet 128, see p.8.

The originals of the Court Minutes of the East India Company are now kept in the Oriental and India Office collections of the British Library (BL B5, 3). The earliest were printed in 1886 and later minutes starting in 1606 were calendered in 1861, but some of these are either in fragments or have not been preserved, including the minutes of the date quoted above.

It is not surprising that Halliwell-Phillipps saw the East India Company Court Minutes; he read many books and manuscripts and many passed through his hands so his attention may have been drawn to the minutes as seventeenth-century documents, or they might have been brought to his notice by a civil servant at the time they were being arranged.

Virginals are simple instruments and without legs, so they can stand on a table to be played. From this instrument were developed spinets and harpsichords in the mid to late sixteenth century. Two keyboards, or very occasionally three keyboards came with the harpsichord proper. However, the names were not distinct and these instruments and the spinet were often loosely called virginals (Scholes 1970, 458). The Virginal for 'two to play upon at once' must have been a double-manual described as having 'two unaligned keyboards which were 'completely uncoupled and each activated its own row of jacks ... When one manual was being used, the jacks of the other manual were disengaged'. These instruments were built by the the Ruckers family workshop in Antwerp in the seventeenth century (Grove 1980, 305). The normal Double keyboard was equipped with stops which

brought the strings into or out of action, but this would not accommodate two players, and a single manual in which the keyboard extended to bass C did not have the necessary stops for limiting the players. Sometimes the instruments were made as special orders to individual specifications so it is possible that the virginal in the extract was unique.

The link with the sonnet is an expression of the lively sprightliness of the jacks, a 'delightful sight', which calls to mind the 'nimble leap' of the 'dancing chips' in the sonnet.

Sonnet
132

The star that withers in the Even,
And gives a beauty to the sober West.
The Sea-bath'd star that brings

Evening-flair.

Poole's English Pamassus, 1677.

Page 25v.

Three lines of printed verse under the heading *Evening -star*. Annotated 'Sonnet 132' and 'Poole's English Parnassus, 1677'. Lines 2 and 3 are marked with a bracket.

The two marked lines read:

The star that ushers in the Even,
And gives a beauty to the sober West.

7-8

Sonnet 132

Nor that full star that ushers in the even
Doth half that glory to the sober west,

7-8

The phrase in the sonnet concludes: 'As those two mourning eyes become thy face.'

The two lines in *The English Parnassus* are altered and weakened, and this enables them to stand alone, out of the context of the sonnet. There is a further weakening in the loss of the effect of 'full star' in the sonnet, which Blakemore Evans says means 'something like "plentifully charged or richly stored with bright light" '. Gone too, is the concept of the 'glory' which denotes a splendour and dazzling richness which endows the evening sky which, by the evening, has become 'sober' - sombre and dull.

Thaler compares the seventh line of the sonnet to Milton's 'the stars that usher evening.' in Book IV of *Paradise Lost* (Thaler 1929, 203). Booth also mentions the similarity and Kerrigan points out that the star of the evening is Hesperus.

This sonnet is also noted on p.33, where some lines are compared to a passage from the Beaumont and Fletcher play, *The Knight of Malta*.

Poems. Cur.
Sonnet 74

The Countesse of Pembrokes

man, of great beauty, beautified with great honour, honoured by great valour, made
of inestimable value, by the noble vsing of it, to lye there languishing, yn der the arrest
of death, and a death, where the manner could be no comfort to the discomfortable-
nes of the matter. But when the body was carried through the gate, and the people
(saying, such as were appointed) not suffred to goe further, then was such an vnuer-
sall cry, as if they had all had but one life, and all receaued but one blow.

Page 26.

An extract of six lines of printed prose with the running title *The Countesse of Pembrokes*. Annotated 'Poems.' 'cur.' and 'Sonnet 74', with part of the second and third lines underlined : 'vnder the arrest of death,'

This entry is taken from Lib.3 p.156, 1-5 of Sidney's *Arcadia*. The narrative describes the death of Amphialus, and the people mourning his 'great valure'.

Sonnet 74

... when that fell arrest

Without all bail shall carry me away.

1-2

The sonnet begins as a continuation of the preceding one and continues the poet's thoughts on his death and the conferment of immortality on the Friend. The New Variorum quotes Beeching in 1904: 'There is perhaps nothing, even in the sonnets, equal in dignity and beauty to this calm opening', and reports Verity in 1890 writing that 'arrest' was used 'in allusion to the legal phrase *without bail and manprize* = a summary form of arrest.' Spencer, in *Death and Elizabethan Tragedy* in 1936, says that 'death's arrest' can be found in both mediaeval literature and in sixteenth-century lyrics, and in this sonnet is 'transformed and amplified' by Shakespeare (Shakespeare 1944).

The metaphor of a peremptory arrest by a ruthless authority, is repeated in *Hamlet* 5. 2. 288-9, and this quotation is cited by editors. Their gloss on these lines concur: *arrest* is glossed as 'stop' but also as 'taking into custody', or restraint.

Sidney does not qualify the arrest with 'fell', but the 'manner' of the arrest adds to the 'discomfortableness of the matter'.

Somnity

27

Gargantéz, f. greediness of meat, gluttonie, minding much of the belly.

* Gargantéza, idem. *Poems.*

Gargantilla, f. a carquois to wear about the neck, a neck-lace, a chaine.

* Gargantro, vide Gargantá, the gullet or throat boll. 504.

Gargantón, m. aglutton, a lurcher at victuals, a greedie out.

Page 27.

Entries from a Spanish / English dictionary under G. Annotated 'Poems' and '504.' and with '*carquenet*' underlined.

This entry is taken from *A Dictionarie in Spanish and English* (Percyvall 1599). The definition of the Spanish 'Gargantilla' reads: *a carquenet to wear about the necke, a necklace, a chaine.* See p.12 for details of the dictionary.

The OED gives a number of spellings and defines 'carcanet' as an archaic word meaning an ornamental collar or necklace, usually of gold or set with jewels; and as a secondary meaning, now obsolete, a similar ornament for the head.

Sonnet 52

Or captain jewels in the carcanet.

8

No Sonnet or poem is specifically mentioned in the Notebook entry, but the eighth line of this sonnet is presumably the reference, where the poet writes of 'captain jewels in the carcanet,' and these jewels and other seldom-seen things of value are very special, to be viewed and enjoyed as a rare pleasure and are compared by the poet to his love as 'a sweet up-locked treasure'.

Carcanet is defined as a necklace or bracelet in Halliwell-Phillipps' *A Dictionary of Archaic and Provincial Words* (Halliwell 1855) and the sonnet doubtless refers to such a piece, although editors of *The Sonnets* and the OED seem to favour something large, like a richly ornamented collar or headpiece. The New Variorum refers to Malone who explains that the word means an ornament worn round the neck and Dyce in 1867 glosses 'a necklace' (Shakespeare 1944). Other editors give slight variations of this, for example Kerrigan glosses 'jewelled necklace or collar'.

Percy Macquoid says that 'carcanets were hanging collars of linked ornamental design set with important jewels surrounded by smaller stones, from which often hung little pendants... As they were of considerable value, their use was confined to Royalty and ladies of the Court,...' (Macquoid 1916, 116-7).

Sonnet P. 278

Plevers' note on real portraits in Mrs.

Wrong, for a picture could not show
what the old world could say.

Page 27v.

A handwritten entry headed 'Sonnets p. 278.' referring to Steevens' note on 'real portrs. in MSS.'

This note refers to Steevens' comment on line 7 specifically, but Steevens also refers to 'the old world' in line 9. The passage from Steevens on p.278 is in the 1780 *Supplement* to the 1778 edition of the *Works* edited by Johnson and Steevens, (Malone 1780). The note is repeated by Malone in the Variorum of 1821 (Shakespeare 1821).

Sonnet 59

Show me your image in some antique book
 Since mind at first in character was done,
 That I might see what the old world could say

7-9

The poet wishes that he could see an earlier image, created by words, of his Friend so that he might judge what the 'old world' could say of the marvellous wonder of such perfect beauty. Steevens in his note proposes that the image was 'a real portrait' of the kind to be found in illuminated manuscripts. Malone, in the same edition, glosses the line differently: 'Would that I could read a description of you, in the earliest manuscript that appeared, *after the first use of letters.*'

Other editors give the same reading as Malone and interpret the image in a book to be a written description, as Kerrigan explains 'since thought was first expressed in writing'.

Steevens' comment is dismissed by Halliwell-Phillipps as plain 'wrong'. Taking the words literally, he seems to think that if such a picture from the past as Steevens suggests were to be seen by the poet, the medium of paint could not convey to him the thoughts of past generations, or what they could say of the wonder of the Friend's looks.

The New Variorum reports many opinions that Shakespeare is alluding to the theory that Lee, writing in *The Quarterly Review* (1909, CCX) calls 'the doctrine of Nature's rotatory process', which he says is 'the central tenet of Ovid's cyclical creed' and he quotes several passages from Golding's translation of *Metamorphoses XV* in his edition of the *Works* 1907 (Shakespeare 1944). This idea has been expressed in different ways and with different emphases; the belief supposed that successive worlds were endlessly replicated, thus terrestrial events recurred at regular intervals. Another version of this postulated that actions and events merely repeated previous ones; Booth and others note one form to be found in *Ecclesiastes* 1.9-11 and Kerrigan quotes: '... There is no new thing under the sun. Is there anything wherof it may be said, lo, this is new? for it was long ago in the times that have been before us.' and says the lines would suggest themselves to Elizabethans. A similar doctrine was held by the Pythagoreans and some Stoic philosophers, while some people thought the recurrence of events to be caused by, or linked with, the movements of the heavenly bodies. Ingram and Redpath quote the familiar aphorism of Marcus Aurelius 'there is nothing new under the sun' taken from *De rebus suis*, which Kerrigan says was proverbial in Elizabethan times (Tilley 1950, T147). Booth suggests that the opinion of Ovid's influence on Shakespeare held by many editors is strengthened by other 'Ovidian echoes' in this and in the sonnet following.

BYRONS TRAGEDY.

65

If but once more they tempt me to dispaire;
 You wish my quiet, yet give cause of fury!
 Thinke you to set rude windes vpon the Sea,
 Yet keepe it calme? or cast me in a sleepe,
 With shaking of my chaines about myne cares?
 Ohonest Soldiers, you haue scene me free,
 From any care, of many thousand deathes!
 Yet, of this one, the manner doth amaze me,
 View, view, this wounded besome, how much bound
 Should that man make me, that would shoote it through;
 Is it not pittie I should lose my life,
 By such a bloody and infamous stroake?!

Soldi: Now by thy spirit, and thy better Angell,
 If thou wert cleere, the Continent of France,
 Would shrink beneath the burthen of thy death,
 Ere it would beare it;

Poems.

Sonnet 144

Page 28.

Sixteen lines of printed blank verse headed *Byrons Tragedie*. Annotated '65', 'Poems' (underlined) and 'Sonnet 144', and with 'better Angell,' in the thirteenth line underlined.

The extract is taken from the 1608 edition of *The Conspiracie and Tragedie of Charles Duke of Byron, Marshall of France* 5.4.202-17 (STC 4968). The '65' is Halliwell-Phillipps' page notation of this edition. The inscription on the titlepage reads: 'Acted lately in two playes, at the Black-Friers.'

The work was written by George Chapman (c.1560-1634) and was performed by the Children of Blackfriars. Chapman, poet and playwright, is probably best known from his translation of Homer that inspired Keats, one of the great Elizabethan translations. It was first suggested by William Minto that Chapman was the Rival Poet of the Sonnets (Minto 1874, 290-92) and this opinion has been adopted by many subsequent critics. He was employed by Henslowe and wrote a number of plays for the Admiral's Men. He was imprisoned briefly with Jonson following the performance of *Eastward Ho!* and possibly again following the performance of *Charles, Duke of Byron*.

As this play was presented in 1608 in the presence of the French Ambassador, who strongly objected to it on political grounds, it is thought to have been written in 1607, and first played in the following year, but both dates may have been considerably earlier. It is known to have as its source Edward Grimeston's *A General Inventorie of the History of France unto 1598*, a translation from the French of Jean de Serres and others, first published in 1607 (STC 22244), but again, Chapman may have seen an early draft of this (Chapman 1988,5).

The passage recounts a somewhat gruesome scene between Byron and his captors as he is about to be executed and in which he threatens and rages against the hangman, the Archbishop and the others and appeals to the soldiers who 'have seen me free from many thousand deaths ' which leads a soldier to swear 'by thy spirit and thy better angel', invoking

the belief that each Christian soul is guarded by a good angel, but inferring the existence of an evil angel. The man goes on to exclaim: 'If thou wert clear, the continent of France/Would sink beneath the burthen of thy death'. This account is taken from Grimeston who writes 'teares fell from the souldiers eyes. All those of his profession sware by his spirit, & by his good Angell...'

Sonnet 144

Two loves I have of comfort and despair
Which like two spirits do suggest me still.
The better angel is a man right fair
The worser spirit a woman coloured ill.

1-4

The whole of this sonnet is concerned with the two spirits of Good and Evil, based on the general belief in good and evil angels, the former acting as guardians. Many editors have commented on the idea present in the Morality plays, in Marlowe's *Dr. Faustus* (Marlowe 1973) written c.1592, when the two angels, externalizing Faustus' conscience, appear in the first two acts at the temptation, and again in the last act before he is consigned to Hell and in Drayton's sonnets 18 and 20 in *Idea* from the collection of 1619 (Drayton 1932, 319 and 320). Shakespeare refers to Brabantio's 'better angel' in *Othello* (5.2.215), but uses the concept in the sonnet to elaborate on the relationship between the poet, his mistress and the friend in a strong, complex argument. In the sonnet the concept is used as a metaphor to depict the mistress and the friend in juxtaposition, while in the play reference to the good angel is a simple invocation. A connection with the lines might spring to mind in reading the play and suggest some sort of parallel, which caused Halliwell-Phillipps to note it, but this sheds no further light on the sonnet as the belief was widespread and the idea a commonplace one. Editors have not drawn attention to the phrase in Chapman, but discuss the poet's moral position, pulled between right and wrong.

Hope, art thou true, or doest thou flatter me?

Doth *Stella* now begin with piteous cye,

The ruines of her conquest to espie:

Will she take time, before all wracked be?

Her eyes speech is translated thus by thee,

But faillst thou not in phrase so heau'nly hie?

Looke on againe, the faire text better trie:

What blushing notes doest thou in margine see?

What sighes stolne out, or kild before full borne?

Hast thou found such and such like arguments?

Or art thou else to comfort me forsworne?

VVell, how so thou interpret the contents,

I am resolu'd thy error to maintaine,

Rather then by more truth to get more paine,

Sonnet 23

Antrophel &

Stella

Page 29.

A printed sonnet annotated 'Sonnet 23.', 'Astrophel & Stella' with the fifth line underlined: 'Her eyes speech is translated thus by thee.'

This is sonnet 67 of Sidney's *Astrophil and Stella*. In this sonnet the poet personifies Hope and asks if he can trust his hope and rely on Stella's pity as he interprets the 'eyes speech' she sends with hope.

Sonnet 23

The sonnet describes how the poet, rendered speechless and inadequate in the presence of his beloved, pleads that the Friend's eyes will 'hear' what has been 'spoken' by the heart through his writing and that his books will thus speak for him:

O, learn to read what silent love hath writ;
To hear with eyes belongs to love's fine wit.

13-14

In Sidney's sonnet the eyes are active in giving out and speaking, in Shakespeare's sonnet the eyes are asked to receive and read with love's 'fine wit', the discerning perception that is the prerogative of love. Kerrigan suggests that line 13 is based on the proverb 'Whom we love best to them we can say least' (Tilley 1950, L.165). Lines based on this proverb occur twice in *The Two Gentlemen of Verona* 1. 2. 32 and 2. 2. 16. Seymour-Smith notes that 'to hear with eyes' is an apt description of reading poetry. Blakemore Evans points to the convention of 'the tongue-tied lover', mentioning Petrarch's *Rime sparse* and *Tottel's Miscellany*, no.168.

Discussing Sewell's 1725 emendation of 'books' in Q's line 9 to 'looks', the New Variorum shows a divided following among editors, but a majority follow Malone, who

favours the original 'books': 'The poet ... requests that his *writings* may speak for him...'. Boswell retained 'books' reluctantly, as he thought 'the eloquence of *looks* is more in unison with love's fine wit...' (Shakespeare 1944). Booth glosses 'writings' and explains that 'book' had not the modern limited sense. Blakemore Evans is alone among recent editors examined who adopts the Quarto 'looks' as being '*probable*, given the whole context'.

No comparison with Sidney has been found although, in their discussion of the emendation in line 9, writers have drawn attention to many instances of lovers' eyes speaking, and the speech read as in a book, using examples from Marlowe, Spenser, Jonson, and some others including Shakespeare himself, to forward their argument for the word they favour.

The humble
 32nd Sonnet
 Thyris, come Dorus, come
 And if for want of
 That very shame
 No side is bid for base
 Each are sacks up the words
 And plaine speech of
 Thyris and Dorus.

Page 30.

Six lines of poetry printed in italics headed Thyrsis and Dorus. Annotated 'Shakespeare's 32nd Sonnet.' and 'Sydney's Arcadia'. The fourth line of the verse is underlined: 'No stile is held for base, where loue well named is:'.

This is six lines from the first stanza of a song sung by Thyrsis and Dorus, Lib.2 p.36v, 30-6 from *Arcadia*. In this pastoral scene one of the shepherds Thyrsis, described as 'accounted on one of the best singers amongst them', begins to play his pipe and sing, encouraging the stranger Dorus to respond, assuring him that the content is more important than the literary style.

Sonnet 32

Comparing his work with that of other poets, the poet asks for his poems to be kept after his death and for 'these poor rude lines' to be read not for their merit, but for his love and that his Friend should grant him a 'loving thought':

But since he died, and poets better prove,
Theirs for their style I'll read, his for his love.

13-14

In this sonnet Shakespeare expresses his modest acceptance as to what his real and ultimate fame will be. At a time of the marvellous flowering of literary activity he must have doubted his place in the final assessment of literary merit. His concerns are considered by editors, and many agree with Seymour-Smith's view that he was deeply conscious of his own lack of education as he was 'less learned than the majority of contemporary writers'. Kerrigan thinks that in the 'bett'ring of the time', he had a sense of inferiority and his 'rude lines' are referred to in line 5. Verity's opinion of 1918 is cited in

the New Variorum : 'Shakespeare is 'speaking... of future, not contemporary poets', and Rollins agrees with him (Shakespeare 1944). Blakemore Evans alone raises the question of irony in Shakespeare's modesty and points to 'the convention... of personal depreciation...in the sonnet tradition'.

No editor has remarked a parallel with the line from Sidney.

Dutch. I have got well by you: you have yeelded me
A million of losse; I am like to inherit

The peoples curses for your Stewardship:

You had the trick, in Audie time to be sick,

Till I had sign'd your Quene; and that cur'd you

Without helpe of a Doctor. Gentlemen,

I would have this man be an example to you all:

So shall you hold my favour: I pray let him;

For h'as done that (alas) you would not thinke of,

And (because I intend to be rid of him)

I meane not to publish: use your fortune elsewhere.

Poems.

cut.

Sonnet 12 b

The Duke of all ally

Page 31.

A printed passage from a play, annotated 'Poems.', 'cur', 'Sonnet 126' and 'The Duchess of Malfy'. Several words of the text are underlined: 'in Audit time' (4) and 'your *Quietus*;' (5).

The speech of the Duchess is from the Quarto of 1640 (STC 25177) of Webster's play *The Duchess of Malfy*, 3.2.184-194 in the World's Classics edition (Webster 1996).

The Duchess publicly denounces her steward Antonio, whom she has secretly married, in a desperate attempt to shield him from her brothers.

The play is thought to have been begun in 1612, the year of the publication of *The White Devil*, and was first presented sometime before December 1614, the date of the death of William Ostler who first acted Antonio (Webster 1997, 22). It was first published in 1623 (STC 25176) with the title-page reading 'presented privately, at the Blackfriars, and publicly at the Globe, by the King's Majesty's Servants'. After the first performances there may have been a revival before publication before it was presented at the Cockpit at Whitehall before the King in 1630 (Webster 1997, 25).

Sonnet 126

Kerrigan points out that this poem, a sonnet with the unusual form of twelve lines, serves as an envoy to the previous first group, and its couplet formation serves as an additional concentrated summation of the dominant themes in them. Lines 11 and 12 are in the context of the conflict between Nature and Time over 'the lovely boy':

Her audit, though delayed, answered must be,
And her quietus is to render thee.

It would seem that Halliwell-Phillipps noted these legal terms, used literally in the play, to illustrate their meaning and thus to point up the metaphor in Shakespeare. The audit, or final account, will have to be paid and with the final quittance or settlement of debt the 'lovely boy' will be Nature's; surrendered by Nature to Death. The 'render' becomes payment of a debt as well as a giving up, a surrender. In rending, there is also a meaning of tearing or destruction, so that to pay one's debt is to be destroyed.

The New Variorum summarises the comments of earlier critics which are generally in agreement, emphasizing different ways of reaching the heart of the meaning and letting in more light on the lines: Steevens in 1780 notes 'quietus' in *Hamlet* 3.1.7-5 and Lee in 1907 paraphrases: 'Nature must make a settlement of her accounts with Time, though it may be delayed, and she will get her acquittance or formal discharge only when she surrenders thee' (Shakespeare 1944). Ingram and Redpath echo Lee: 'However long Nature delays, she must at the end account to Time for all her creatures, and to receive her final quittance she must ultimately surrender you.' while Booth notes that 'audit' is a final summary accounting - as by a steward; this is the nearest connection with the *Duchess of Malfi* made by editors examined. Seymour-Smith comments that acquittance is also a discharge from life.

Found N. 26 56

first note, Boole's on scat.

quite true.

Page 31v.

A handwritten note headed 'Sonnets' ' No.266'

**'first note, Booden [*sic*] on seat
quite true.'**

This is a memorandum written by Halliwell-Phillipps, referring to a comment concerning Sonnet 41.9. 'No.266' is the page reference in the Variorum of 1821. James Boaden was the first to observe Shakespeare's use of 'seat' in the ninth line with which Boswell in 1821 and other later editors agreed; this line was largely accepted by the time Halliwell-Phillipps was editing the sonnets. The word had been emended first by Malone, to 'seal' in 1780 and then to 'sweet' in 1790. See below for account of this editorial emendment in the New Variorum (Shakespeare 1944).

James Boaden (1762-1839) started his literary career as a journalist, becoming editor of *The Oracle* in 1789. He wrote a number of successful plays and novels and, later in life, biographies of some of the leading actors of the day. Boaden was the first to suggest Samuel Daniel as the Rival Poet and became involved in the controversy arising from the Ireland forgeries. He wrote essays relating to Shakespeare; in an essay on the *Sonnets* in the form of a letter to Steevens he attempts to show that Mr.W.H. was William Herbert, the Earl of Pembroke and dismisses a suggestion put forward by Alexander Chalmers that Shakespeare was addressing the Queen in sonnets 1-126. In the essay, 'seat' is printed in the ninth line of sonnet 41 in a passage quoting from seven sonnets to refute Chalmers' idea, principally on grounds of age and gender. These lines, Boaden writes, are 'amply destructive of Mr.Chalmers hypothesis' (Boaden 1837, 6-7).

Sonnet 41

Ay me, but yet thou mightst my seat forbear,

9

The New Variorum quotes Malone emending the word and justifying his emendation by citing vocatives like 'my sweet' used by Shakespeare in the sonnets: 40.1, 76.9 and 89.5, but quotes Boswell in 1821: 'Mr. Boaden is of the opinion that the context shews the original word to be right. Iago, he observes, uses the word "seat" with the same meaning 2.1.304' (Shakespeare 1944, 117). Kerrigan glosses 'seat' in this context as a 'place which belongs to me.' In Shakespeare, frequently, an image of power, possession, and sexual rights' and instances *Othello* 2.1.286-7. Blakemore Evans points to the implied sexual play on 'riding' where 'seat' = 'saddle'. This seems to be emphasised by the passage in *Othello* as 'leaped' gives an appropriate way of describing a youthful, zestful way of mounting with the connotation of forceful power.

Boswell gives no further information regarding Boaden's judgement; this may have been expressed verbally.

1025

Σώματος μέγα ράκος.

Κεῖται δὲ τῇδε τῶλιγηπελὲς ράκος
Εὐνικίδαο.

Epigr. Crinagoræ. Leips. Anthol. lib. i. p. 306.

Θρὶξ πολλή καὶ σῶμα ρακῶδες.

Epigr. Rufini.

Was ever such a *tattered rag* of man's flesh,
Patched up for copesmate to my niece's daughter?

Ford's Lady's Trial, act i. sc. 1.

Thy youths' proud livery, so gazed on now,
Will *be a tatter'd weed*, of small worth held.

Shakespeare's Sonnets, ii.

Page 32.

An printed extract with a heading in Greek, meaning 'Large rag or remnant of a body' and (page or number) '1025'. There follow quotations from two Greek epigrams, two lines attributed to 'Ford's Lady's Trial, act i. sc.1' and two lines from 'Shakspeare's Sonnets, ii.' this last attribution underlined in ink. 'Tattered rag of...' and 'be a tatter'd weed' in the play and in the sonnet are printed in italics.

The source of the extract, which seems to be a commentary on the Epigrams, has not been identified. The first two quotations from the epigramatists Crinagoras and Rufinus are taken from two works identified as: 'Epigr. Crinagorae. Leips. Anthol. lib.i p.306' and 'Epigr. Rufini.' They are both included in the *Greek Anthology*, numbered respectively 7.380 and 6.21. The Crinagoras is an epitaph and may be translated: 'Here lies the feeble remnant of Eunikides'. The Rufinus epigram refers to an ageing woman and may be translated as: 'Grey hair and a wrinkled body'.

Crinagoras of Mytilene (*fl.* 1st century), is described as an epigrammatist whose epigrams range from 45 B.C. to 12 A.D. Little is known of Rufinus (*The Oxford Classical Dictionary* 1996).

The Lady's Trial, a play of five acts in verse and prose, by John Ford (1586-1639) was published in 1639 (STC 11161) and 'Acted by bothe their Majesties Servants at the private house in Drury Lane' in the same year. Spoken in a rage by Martino to his niece Levidolci against Benatzi, whom he learns she has married, the lines are from the fifth act, but mistakenly assigned by the commentator to the first act (Ford 1927, 5.1. 2257-8). 'Tattered rag' as a contemptuous dismissal is echoed in the Greek, and has a link with the sonnet as a description of the wretched time-worn state predicted for the youth when his grace and beauty are gone like a worn-out garment.

Sonnet 2

Thy youth's proud livery, so gazed on now,
Will be a tattered weed, of small worth held.

3-4

This sonnet is from the first group urging the young friend to marry in order to pass on his beauty before it is destroyed by time. 'Tattered weed' are the key words of the association with the epigrams, where the words are 'rhakos' = a rag and 'rhakodes' = rag-like, wrinkled. In the sonnet the words are a metaphor for the sadly altered state wrought by time of the 'proud livery' of line 3. 'Weed' both denotes the 'proud livery' and acts as a metaphor which reinforces its tattered condition 'forty winters' on.

As Pooler pointed out in his editorial comment of 1918, the proud livery itself is 'The beauty and glow of youth [more than a mere garment]' (Shakespeare 1944) and Booth says that the livery is the youthfulness and 'the weed - garment' is 'a play on the botanical,' linked with 'beauty's field' in line 2. The New Variorum also notes that Gildon in 1710 glossed 'tattered' as 'shaken, tottering, weak', but Bullen in 1907 retains the 'totter'd' of the 1609 Quarto. Kerrigan says that 'totter'd' in the Quarto implies that the garment / unwanted plant is 'not just ragged disorder but the slumped unsteadiness of a plant past its prime'. Recent editors are divided, Seymour-Smith and Blakemore Evans prefer 'tottered', while Kerrigan and Wells and Taylor print 'tattered'; but as Ingram and Redpath point out that 'tottered' was a common Elizabethan usage, the choice perhaps rests on preference based on an editorial decision to use contemporary spelling.

Valetas Sister our Grand-Master, here
The wages of scorn'd Love is banefull hate,
And if I rule not her, i'l rule her fate.

Enter
Recca.

Recca. my trusty Servant, welcome.

Recca. Sir,

I wish my newes deserv'd it: haplesse I

Poem

That being lov'd, and trusted, faile to bring

The loving answer that you doe expect. Son. 132.

Mount. Why speake'st thou from me: thy pleas'd eyes

Beames brighter then the star that ushers day, lend forth

Thy smiles, restore lick expectation.

Reca. I bring you Sir, her smiles, not mine.

Mount. Her smiles? *The Knight of Malta.*

Why they are presents for Kings eldest Sonnes,

Great *Solyman* that wearies his hot eyes.

Page 33.

A passage from a play annotated: 'Poems.', 'Sonn.132.' and 'The Knight of Malta.' with part of two lines underlined: 'thy pleas'd eyes / Beames brighter then the star that ushers day'.

This is taken from the 1647 edition of *The Knight of Malta*, a play attributed by critics to Fletcher with Massinger and Field; it was probably written between 1616 and 1619 and first performed soon after; it was seldom seen after that although one or two performances were given in the seventeenth and late eighteenth centuries (Williams, 1992, 347). It was entered in the Stationers' Register in 1646 and printed in the Beaumont and Fletcher collection of 1647 and reprinted again in the Folio of 1679.

The lines are spoken by Mountferrat to Rocca his servant from whom he hopes to receive good news. 1.1.24-46 (Beaumont and Fletcher 1992).

Sonnet 132

... that full star that ushers in the even

7

This compares eyes to the 'full star that ushers in the even', rather than the day, and uses the same verb as the play, but also couples it with 'the morning sun' and goes on to pun on 'mourning eyes'. The pleased eyes of Rocca, the messenger in the play, 'bring smiles' whereas the eyes in the poem have 'put on black' and are mourners 'looking with pretty ruth' in spite of the tormenting heart of the lady.

Alwin Thaler, compares Milton's lines from *Paradise Lost*, IV: 'the stars that usher evening.' (Thaler 1929, 203). Booth points out that the evening star Hesperus is Venus, visible in the western sky at sunset, but Venus is also the morning star, so there is a connection here with the play. Ingram and Redpath say that in these lines the poet is

praising the mistress' eyes as her chief beauty, and this is quoted by Blakemore Evans.

Seymour-Smith like other commentators remarks on the pun which links to the star and the general tenor of the poem, but does not agree with most editors that the Quarto text should be emended to 'mourning' in line 9.

The connection of the play with the sonnet is tenuous and rests on the concept and describing phrase of the star 'ushering in' the dawn or evening, but both Fletcher and his collaborators and Milton may have looked to Shakespeare as the source.

Slightly altered lines from this sonnet appear in *The English Parnassus* and are noted by Halliwell-Phillipps, see p. 25v.

Poem. can.
Arcadia. Lib. 3.

The earth with pity dull his center keepeth

Fame is with wonder blazed:

Time runnes away for sorrow:

Place standeth still amazed,

To see my night of evils, which bathing morrowe.

Alas all onely she no pittie taketh

To know my miseries, but chaste and cruell

My fall her glory maketh;

Yet still her eyes give to my flames their fuell.

Sonnet
120



Page 34.

Nine lines of printed italic verse with the running title: *Arcadia. Lib.3.* with part of the fifth line underlined. Annotated 'Poems.', 'cur.' and 'Sonnet 120'. There is a drawing of a small leaf in the bottom R. corner.

This extract is taken from the first stanza of a song 1-9, p.140 in Lib 3, of Sidney's *Arcadia*. The song is part of the music arranged by Amphialus, a nephew of the King to woo the princess Philoclea.

Sonnet 120

O that our night of woe might have remembered
My deepest sense how hard true sorrow hits,

9-10

Line 9 speaks of 'our night of woe' referring to a period of suffering experienced by both the friends, due to hurtful treatment by the other. The poet recalls his 'hell of time' during the estrangement. They have both offended and must both forgive.

The 'night of evils' in Sidney's song causes the Earth together with Fame, Time and Place to react with appropriate compassionate feeling and amazement; 'onely she no pittie taketh'.

Editors disagree as to the 'night of woe', as it is not clear whether it refers to a recent occasion when the speaker injured the beloved or an earlier time when the beloved injured the speaker.

There is no parallel between Sidney's verse and the sonnet except a certain similarity in the phrases.

Sonnet

35

O'Clock.

But what shall I say of those poor men, that
are plagued with the Pox and the Gowt? O
how often have we seen them, even immediate-
ly after they were anointed and thoroughly greased,
till their faces did glister like the Key-hole of a
powdering tub, their teeth dance like the jacks
of a paire of little Organs or Virginals, when
they are played upon, and that they foamed from
their very throats like a boare, which the Mon-
grell Mastiffe-boards have driven in, and over-
thrown amongst the foyles: what did they then?

X

No 423.

Page 35.

Eleven lines of prose printed in italic, annotated 'Poems.' 'No 423.' and 'XX' in the margin indicating 'jacks' underlined in the sixth line.

There is no other identification. The writer discourses of the plight of 'poor men that are plagued with the Pox and the Gowt'. Among other afflictions their teeth are said to 'dance like the jacks of a paire of little Organs or Virginals'. The reference to 'a paire of Organs or Virginals' alludes to the type of instruments described on p.25.

Sonnet 128

The jacks of a virginal are referred to in lines 5 and 13. See p.8.

willig witness to his promise : lastly, when a man is the gaylour ouer himselfe: there is little doubt of breaking credite, and lesse doubt of such an escape. In this combat of *Zelmans* doubtfull imaginations, in the end reason well backed with vehement desire, to bring her matters soone to the desired haven, did ouer-rule the boyling of her inwarde kindnes, though as I say, with such a manifest strife, that both *Basilius* and *Gynecias* well waiting eyes, had marked her muses had laboured in deeper subject, then ordinarie, which she likewise perceauing they had perceaued, a waking herselfe out of those thoughtes, and principally caring how to satisfie *Gynecia* (whose judgement and passion she stood most in regarde of) bowing her head to her attentiu care. Madame said she, with practise of my thoughts, I haue found out a way, by which your contentment shall draw on my happines. *Gynecia* deliuering in her face as thankfull a joyfulness, as her heart could holde, saide it was then time to retire themselves to their rest, for what, with riding abroad the day before, and late sitting vp for Egloges, their bodies had dearely purchased that nightes quiet. So went they home to their lodge, *Zelmans* framing of both sides bountifull measures of loving countenances to either siue, and newers ielousie: to the especiall comforte

Page 36.

Sixteen lines of printed prose, with the running title *Arcadia*. Lib.3. p. 177 with part of the first line underlined: 'lastly when a man is the gaylour ouer himselfe:'. Annotated 'Poems.' and 'Sonn. 133.'

This extract of sixteen lines is from a passage recounting the thoughts of Zelmane who, in his musings, is imagining himself speaking to Philoclea and persuading her that she has no cause to doubt his love. He declares in the preceding lines: '... no newe conquerer can prevaile against thy conquestes when a man's owne harte is the gage of his debt, when a man's owne thoughts are willing witnesses to his promise: ...'

Sonnet 133

Prison my heart in thy steel bosom's ward,
But then my friend's heart let my poor heart bail;
Whoe'er keeps me, let my heart be his guard;
Thou canst not then use rigour in my jail.

9-12

Kerrigan believes that 'rigour' is torture of the Friend by his mistress which will be prohibited. The 'guard' is the guard-house rather than the guard, a point mentioned by many other editors. Blakemore Evans adds: '(but also carrying implications of "defence" and "protection")'. Ingram and Redpath gloss 'bail' as 'confine', a definition cited as rare in the OED, quoting this line.

The poet, imprisoned by his love, undertakes to be his own keeper, his heart will act as jailer to himself and the Friend: 'Whoe'er keeps me, let my heart be his guard;'.

In Sidney the thought is less complex, but the concept of impossibility of escape from a self imprisonment is the same.

No parallel has been remarked by commentators.

Herbellie then glad sight doth fill,
 Justly intitled Cupids bill.

~~A but most fit for such a matter,~~

A spoilesse mine of Alabaster.

Like Alabaster faire and sleek,

But soft and supple satten like.

In what sweete scate the Boy doth sport.

Loath, I must leave his chiefe resort.

For such a use the world hath gotten,

The best things still must be forgotten.

M 3

Sydneys Arcadia

Sonnets 41.

cur.

Page 37.

Ten lines of verse printed in italics above a signature 'M 3', with line 40, 'bellie' in line 39 and 'seate' in line 45 underlined. Annotated 'Sydney's Arcadia', 'Sonnets 41.' and 'cur.' On the right of the page, half visible and heavily crossed out, 'Othe' [the first letters of Othello].

This extract are lines 39-48 from a song in Lib.2, p.69 of Sidney's *Arcadia* sung by Zelmane, alias Pyrocles, on seeing the sisters bathing naked in the river, an event giving rise to his erotic thoughts.

Sonnet 41

Critics have pointed to sexual wordplay:

Those pretty wrongs that liberty commits

1

'pretty' can mean wanton and Kerrigan and Seymour-Smith say it is used ironically. Kerrigan points to 'liberty' as a libertine's licence; Ingram and Redpath say probably licentiousness. In line 8 Seymour-Smith notices 'prevailed' used 'in the sexual sense'. In other lines 'thy straying youth' (10), 'temptation' (4), and 'riot' (11) have the implication of bad company and debauchery. In line 9 'seat', as well as possession, means sexual rights and a quotation from *Othello* 2.1. 286-7 illustrates this; see p.31v. Finally there is the conventional love/war metaphor for seduction, 'to be assailed' (6).

A connection between the songs and the sonnet seems tenuous. None of the words or lines have a direct relationship although the sonnet has an erotic undertone.

132

Loves

Not I, the Jades will kick: the poore Groom there
Was almost spoild the other day.

Cla. Fie on thee,
Thou wilt scarce be a man before thy mother.

Luc. When will you be a woman?

Enter Alvarez and Bobadilla. Poems.

Cla. Would I were none.
But natures privy Seale assures me one.

Alv. Thou angerst me: can strong habituall custome
Work with such Magick on the mind, and manners
In spight of sex and nature? finde out sirha,
Some skillfull fighter. *Sonn. II. Nature carwid*

Bob. Yes sir.

Alv. I wil rectifie,

And redeem eithers proper inclination, *thru for his seel. Loves cure*
Or bray 'em in a morter, and new mold 'em. *(Exit.*

Bob. Believe your eyes sir; I tell you, we wash an Ethiop.

Cla. I strike it for ten Duckets.

Page 38.

Seventeen lines of printed dialogue from a play with rules to left and right, headed (p.) 132 and *Loves*. Annotated 'Poems', 'Sonn.11', 'Nature carve'd them for her seal.' and 'Love's Cure'. A line underlined: 'But natures privy Seale assures me one.'

These lines are taken from *Love's Cure, or The Martial Maid*, 2. 2.135-147 (Beaumont and Fletcher 1976), a play written by Beaumont and Fletcher before 1615, and probably revised by Massinger. Halliwell-Phillipps has cut this extract from part of a column of a two-column page of the first Folio of the Beaumont and Fletcher canon published in 1647, . The conversation is between Lucio and Clara his sister, 'a martial Maid, valiant and chaste,' who wishes she were not a woman. There is no account of an original performance but the revised play is thought to have been performed some time around 1626. There is no further record of the play until an eighteenth century version was recorded at the Haymarket Theatre in 1793 (Williams 1976).

Sonnet 11

She carved thee for her seal, ...

13

Editors do not remark on the likeness to the phrase which seems simply the use of the same metaphor and noted by Halliwell-Phillipps as such. Kerrigan says that 'seal' was the stamp used to mark wax, and denotes and authenticates authority, while Booth remarks that a seal is a stamp from which impressions are made. Blakemore Evans says 'the youth is pictured as Nature's "great seal" by which she validated (gave authority to) her highest creations, as a monarch did in appending a seal to documents of state'. He glosses 'carved' as 'incised' and explains it 'as an intaglio-cut gemstone (mounted in a seal ring)'.

But with that *Argalus* came out of his fowne, and lifting vp his languishing eyes (which a painefull rest, and iron sleep did seeke to lock vp) seeing her, in whome (euen dying) he liued, & him selfe seated in so beloued a place, it seemed a little cheerefull bloud came vp to his cheekes, like a burning coale, almost dead, if some breath a little requiue it: and forcing vp (the best he could) his feeble voyce, My deare, my better halfe (said he) I finde I must now leaue thee: and by that sweete hand, & faire eyes of thine I sweare, that Death bringes nothing with it to grieue me, but that I must leaue thee, & cannot remaine to answere parte of thy infinit desertes, with being some comfort vnto thee: But since so it pleaseth him, whose wisdom & goodnesse guydeth all, put thy confidence in him, and one day we shall blessedly meet againe, neuer to depart: meane while, liue happily, deare *Parthenia*, and I perswade my selfe, it will encrease the blessednes of my soule, so to see thee. Loue well the remembrance of thy louing, and truly louing, *Argalus*: and let not (with that word he sighed) this disgrace of mine, make thee one day think, thou hadst an vnworthie husband. They could scarcely vnderstande the last wordes: for Death began to seaze him selfe of his harte, neither coulde *Parthenia* make aunswere, so full was her brest of anguish. But while the other sought to stanch his remediles wounds, she with her kisses made him happie: for his last breath was deliuered into her mouth.

Poems.

Cur.

1666

Page 39.

Eighteen lines of printed prose, with a sentence underlined 'and by that sweete hand, & faire eyes of thine I sweare, that Death bringes nothing with it to grieue me, but that I muste leaue thee,' Annotated 'Poems.', 'cur.' and 'Sonnet 66.'

The extract is not identified by Halliwell-Phillipps, but is taken from Sidney's *Arcadia* Lib.3, p.135v, 19-26 describing the dying Argalus, 'a noble knight', speaking to his wife Parthenia.

Sonnet 66

The poet viewing the imperfections and deceptions of the world declares: 'for restful death I cry...' in the first line, and then, having named the abuses he sees, repeats 'Tired with all these,' from the opening line and ends the sonnet:

Tired with all these, from these would I be gone,
Save that to die I leave my love alone.

13-14

The New Variorum reports Alden in 1916, describing the sonnet as 'a unique structure, ... a single sentence, the final couplet, completing the construction of the opening phrase' and Beeching in 1904 finds this sonnet and 129 unlike the others in the sequence; they discard quatrains, but retain the rhyme pattern (Shakespeare 1944). Editors comment on the meaning of 'alone'; Kerrigan suggests there is 'a hint of wordplay, the beloved is left alone, but is also 'just one' greater than '*all these*'. Booth explains this as 'only my love' a play on alone, only = all one/only', so that 'alone' can mean solitary but possibly 'I leave only my love' thus reinforcing 'the notion that the Beloved is the only thing worthy of regret.'

Ingram and Redpath put forward the direct 'simply that' as another meaning while Blakemore Evans dismisses wordplay and glosses 'alone' as 'solitary'.

Seymour-Smith considers the tone of the whole sonnet to be extremely pessimistic. This is essentially different to the dying words of Sidney's knight who looks at death with a Christian fortitude, whereas the sonnet has the pessimism referred to by Seymour-Smith, the only thing the poet really leaves is the beloved.

No comparison of the two works has been suggested.

Thy father iustly may of thee complaine,
If thou dost not repay his deedes for thee,
In granting vnto him a grand fire againe.

Thy common idealty may rightly greued be,
Which must by this immortal be preserved,
If thou dost murder thy posterity.

His very being be hath not deseryed,
Who for a selfe-conceit will that forbear,
Whereby that being ay must be conserued.

And God forbid, women such called were,
As you paint them: but well in you I finde,
No man doth speake aright, who speakes in feare.
Who onely sees the ill is worse then blind.

Sonnet 10
Arcadia

Page 40.

Thirteen lines of italic verse. Annotated 'Poems.', 'Sonnet 10.' and 'Sydney's Arcadia.' with line 35 underlined: 'If thus thy murther thy posteritie.'

These lines, sung by 'good olde Geron' the shepherd in a dialogue with the young Histor, are part of the 3rd Eclogue in the *Arcadia*. Lib.3, p.191, 30-42 sung at the marriage of Thyrsis, a shepherd, and Kala.

Sonnet 10

This sonnet is in the early group urging the young man to marry. In the fifth line the poet uses the word murder, reprimanding the Friend for the feelings he has against himself:

For thou art so possessed with murd'rous hate

5

Both passages press the youths to continue their line and beget children, and both Geron and the poet in the sonnets find fault with their attitudes. In Sidney, the older shepherd admonishes the young Histor for his declared view of women: 'who onely sees the ill is worse than blind'. The poet of the sonnet says: 'But that thou none lov'st is most evident;' (4) and 'Shall hate be fairer lodged than gentle love?' (10). In the Eclogue the 'murder', directed at the youth's posterity, will destroy the 'commonwealth' of the family; the 'hate' of the sonnet, directed by the Friend at himself through not bringing into being the unborn children who are a part of himself, is 'murd'rous'. A hate, seen as a lack of love in both tantamount to murder, is expressed through not being willing to reproduce themselves. Blakemore Evans suggests a demonic possession of self-hate and Kerrigan also notes the use of 'possessed with' when Shakespeare writes of hate, which suggests an invasion of devils '(as though invaded by devils)'.

The shepherd's plea to Histor to procreate, and to repay his father by 'granting him a grandsires gaine,' is echoed in the sonnet: 'make thee another self for love of me,' (13).

January
41

89

Now that of absence the most irksome night,
With darkness shade doth overcome my day;
Since Sella's eyes wont to give me my day,
Leaving my Hemisphere, leave me in night,
Each day seems long, and longs for long-staid night,
The night as tedious, woos th' approach of day;
Tired with the dustie toyles of busie day,
Languish with horrors of the silent night;
Suffering the evils both of the day and night,
While no night is more darke then is my day,
Nor no day hath lesse quiet then my night:
With such bad mixture of my night and day,

That

Sydneys Arcadia.

Poems.

Ans.

Jan. 27 and 28.

Page 41.

Twelve printed lines of verse, headed 89 with two word rhymes throughout: 'night' and 'day', forming four quatrains in pattern abba, abba, abab. With a comma after the last word of line 12 and the catchword 'That'. Annotated 'Poems.' (heavily underlined), 'cur.', 'Sonn. 27 and 28.' and 'Sydney's Arcadia.' Except for the fourth all the lines are underlined.

This extract is mistakenly identified by Halliwell-Phillipps as from *Arcadia*; it is the eighty-ninth sonnet with the last two lines omitted, from Sidney's *Astrophil and Stella* sequence. Preceded by a sonnet on Stella's absence, this sonnet enlarges on its effect on the poet, causing day and night to be equal times of darkness and unhappiness. Relief comes from neither, as day is as black as night and night is as full of unease as day. 'Night' and 'Day', the two 'rhyme' words, are 'in a pattern approximating to the Petrarchan form' (Sidney 1994, 167).

Sonnet 27

Lo, thus by day my limbs, by night my mind,
For thee, and for myself, no quiet find.

13-14

These lines summarise the theme and tone of the sonnet which is linked with the one following, in a group of sonnets that are centred on the poet's absence from the Friend. Here, in the separation from the loved Friend, the poet writes that he has no rest night or day, because by day his work and travel wearies him and at night his thoughts travel and are restlessly centred far away and he is distracted by the image of his love.

The New Variorum reports the views of some commentators who quote lines on sleepless nights suffered by lovers from other poets. Massey in 1888 writes of

Shakespeare's borrowing from sonnets 88 and 89 of *Astrophil and Stella*. Lee in 1807 compares the mental unrest at night with Griffen's *Fidessa* sonnet 14 (1596) and the dreamlike vision in 9-12 to Petrarch's visions of Laura, '...Imitations abound in Italian and French sonnets of the sixteenth century.' Rollins, however thinks such 'apparitions' to be 'an almost universal experience' and quotes a passage from Sir Thomas Browne in *Religio Medici* published in 1642 : '...I am from my friend; but my friendly dreams in the night requite me, and make me think I am within his arms' (Shakespeare1944).

Ingram and Redpath note the pun of 'travel / travail'. The latter appeared in the Quarto and was followed by some early editors, but all recent editors have 'travel' which 'coheres' with 'journey' in line 3 and with the tone of this sonnet and the next. Booth agrees with this and points to the lack of distinction for Elizabethans between travail and travel, and notes Sonnet 50.2, where the word also carries both meanings. He glosses 'journey' as (1) 'a day's travel' and (2) 'a day's work' in addition to a 'trip... our modern sense;' and notes that the etymological root *jour*, makes it 'epitomise the paradox by which the speaker's day continues into the night'.

Blakemore Evans points out that separation from the beloved is 'one of the conventional themes of sonnet sequences from Petrarch onward;' and another is 'the dreamlike apparition of the beloved during a lover's tormented sleepless nights'. He suggests comparison with Sonnets 43 and 61 as well as 38 and 89 of *Astrophil and Stella* and 87 of Spenser's *Amoretti*.

Sonnet 28

This sonnet can be said to be more directly and exclusively concerned with day and night and their effect; they are either named alternately or referred to 'each', 'the one', 'the other' in almost all the lines:

When day's oppression is not eased by night,

But day by night and night by day oppressed.

4-5

* * * * *

But day doth daily draw my sorrows longer,
And night doth nightly make grief's strength seem stronger.

13-14

These lines are the theme and are typical of the tenor of the sonnet. Recent editors all mention the sequential form of the two sonnets, and Blakemore Evans notes that 28 takes the poet 'a further stage on the same journey 'still farther off from thee' (8).'

In the last two lines of the Quarto *longer...length...stronger* was emended by Capell to the reading quoted above. Since then editors have been fairly evenly divided as to the correct reading, and some have argued forcefully to justify their editorial decision. Editors have all commented on 'twire' (12) which Kerrigan says is of uncertain origin and 'unrecorded before the sonnets, but probably archaic by the 1590s'. See pp. 9, 17 and 64.

Both the Shakespeare sonnets catch the mood of Sidney and Sonnet 28 enlarges and carries this further, juxtaposing night and day more in the way they are treated by Sidney; it has the same repetitive day / night which emphasises the continuous monotony of the time and brings a note of despair to strengthen the theme.

The parallel between all three sonnets is of the mood and tone which are common to many sonnet sequences. Massey in 1888, as noted above, thinks Shakespeare borrowed from Sidney, but Blakemore Evans, who also mentions *Astrophil and Stella*, thinks the sonnets merely share the tradition.

Briss. To him and others, that are at his devotion.

Vir. Worse and worse:.

For were he onely conscious of our purpose, *Poems.*
Though with the breach of Hospitable lawes,
In my own house, idelilence him for ever: *Sonn. 147.*
But what is past my help, is past my care,

I have a life to loose.

The Double Marriage.

Cam. Have better hopes.

(further'd

Ran. And when you know, with what charge I have
Your noble undertaking, you will sweare me
Another man; the guards I have corrupted:

Page 42.

Eleven lines from a printed play with rules to left and right. Annotated 'Poems.', 'sonn. 147.' and 'The Double Marriage.' with the sixth line of the quotation underlined: 'But what is past my help, is past my care,'

This extract is taken from a fragment of a single column of the 1647 Folio edition of a play in the Beaumont and Fletcher canon, but recognised to be the work of Fletcher and Massinger and written in 1620. It was entered in the Stationers' Register in 1646 and appeared in the collected works of 1647 and 1679.

Violet 'a noble Gent. studious of his countries freedom', is talking to his friends and conspirators Brissonet and Camillo and discovers that Ronvere the Captain of the Guard and some others know of their disaffection and feels uneasy but, as he can do nothing to prevent their possible betrayal, he uses the phrase, which is proverbial 1.1.232 (Beaumont and Fletcher 1994). Tilley (1950 C921) cites both the quotation above and Sonnet 147.

Sonnet 147

Past cure I am, now reason is past care,

9

The poet likens his love to a fever which he does nothing to end, as his reason, the physician, deserts him so that: 'past cure, past care'.

The New Variorum notes that Malone (1780) and many editors simply point to the proverb and cite other uses in Shakespeare, but Pooler in 1918, says that Shakespeare has here inverted the proverb 'past cure, past care' to 'past care, past cure' - past cure because the physician has ceased to care (Shakespeare 1944).

Modern editors agree and Ingram and Redpath say Shakespeare is 'playing' with the proverb.

Because of the many references to sickness in the sonnet, the proverb, or its inversion, is particularly apt.

Scene 4

43

Ami. The noble Montague?

Long. Yes, the noble and much injured Montague.

Ami. To such a man as thou art, my heart shall be

A Casket: I will lock thee up there,

And esteem thee as a faithfull friend,

The richest Jewell that a man enjoys;

And bring thou didst follow once my friend,

And in thy heart still dost, not with his fortunes

casting him off, ~~The worst Man's Fortune~~

Thou shalt goe hand in hand with me, and share

As well in my ability as love; tis not my end

To gaine men for my use, but a true friend.

Exeunt.

Colin. Exit.

Scen. 65 -

Malvins. Exit.

Page 43.

**A passage of eleven lines from a printed play with rules to left and right.
Annotated 'Poems.' 'cur.' 'Sonn. 65- Malone's note' and 'The Honest Man's Fortune'
Part of line 3 and lines 4-6 of the quotation underlined.**

This is taken from a fragment of a single column of the 1647 Folio edition of a play in the Beaumont and Fletcher canon, possibly written by Fletcher, Massinger and Field in c.1613. It was first entered in the Stationers' Register in 1646 and printed in the Folio of 1647, and again in the Folio of 1679. The lines are taken from a dialogue between Amiens and Longueville; they have just met and Amiens declares his friendship when he discovers that Longueville remains faithful to the 'much injured' Montague, 2.3.49-51 (Beaumont and Fletcher 1996).

Sonnet 65

O fearful meditation! Where, alack,
Shall Time's best jewel from Time's chest lie hid,

9-10

The poet laments that nothing can overcome mortality and dreads the loss of beauty, time's best jewel. Amiens in the play declares he will lock up his friend in the casket of his heart like a rich jewel, but the poet of the sonnets sees that the rich jewel, which really belongs to Time, cannot be concealed from Time, inevitably it will be reclaimed and destroyed. The idea of Time in the play seems nearer to time in Sonnet 52, see below on Kerrigan's comment.

The two editions of Malone together with Steevens' addition are noted in the Shakespeare Variorum. In 1780 Malone regards the *chest of Time* as a 'repository where he lays up the most rare and curious productions of nature; one of which the poet esteemed

his friend.' This is the meaning in the play; but Steevens adds, with a slight change, 'a repository where he is poetically supposed to throw those things which he designs to be forgotten.' Malone, in his later edition (1790) moves away to the assessments of more modern editors and says that the Friend is Time's best jewel 'who, the author feared, would not be able to escape the devastation of time' (Shakespeare 1944). It would appear that Halliwell-Phillipps referred to Malone's earlier thought when he wrote 'Malone's note' above as this is more in keeping with the thought in the play, but no date is mentioned.

Kerrigan and other editors suggest that here 'Time's chest' may be a coffin and compares the lines with Sonnet 52.9, where time is not threatening; Time that devours but is referred to as a chest which keeps the beloved youth locked up safely. Ingram and Redpath point to the image of the jewel lent by Time for us to enjoy for a period, which we are anxious to hide from Time, who will take it back and lock it in his treasure-chest. They also note that a chest probably also carries the secondary association of the coffin and the grave and cite E.L.Hubler in 1959, who 'rightly reminds us of Time's wallet in *Troilus and Cressida* (3.3.145-7)'. Blakemore Evans also draws attention to these lines and adds that the chest may be: either a misers' coffer or a coffin, 'where it will be lost in oblivion?' He continues by saying that 'Time's jewel' is so called 'because it is generated *in* time; Time thus first gives and then takes back its gift'. He compares Sonnet 60.8: 'And Time that gave doth now his gift confound' and *Troilus and Cressida* 3. 3. 145-7. Seymour-Smith glosses 'how shall the beloved (here identified with beauty...) help being encased in a coffin?'.

Townly-

44

46

About his necke a carknet rich he ware,

Of precious stones, all set in gold well tride,

His armes that erst all warlike weapons bare,

In golden bracelets wantonly were tide:

Into his eares two rings conveyed are,

Of golden wire, at which on either side

Two Indian pearles in making like two pearces,

Of passing price were pendent at his eares.

Poems.
= *A description of
an effeminate
courtier.*

*Hamington
Orion to 1591.*

Page 44.

Eight printed lines of verse in abab pattern ending in a rhymed couplet, headed 46. Annotated 'Poems.' 'Harrington's Ariosto.' '1591.' and, at the bottom left-hand corner in a faint and possibly different hand, 'Sonnet 52 R S.'

R S. are the initials of Richard Savage, the Secretary and Librarian of the Shakespeare Birthplace Trust, 1884-1910.

Orlando Furioso by Ariosto(1474-1533), translated into English by John Harington (1561-1612), was first printed in 1591. There were later editions in 1607 and 1634. The verse above is taken from the seventh book of the 1607 edition.

Sir John Harington was a godson of Queen Elizabeth and he produced his translation of the whole of Ariosto's poem as the result of a humorous punishment from the Queen for writing a translation of the 'wanton' tale of Jocundo from the 28th Canto; the Queen claimed to be shocked by it and to be annoyed that it had been circulated among her Ladies, so Harington was banished from Court until he had translated the entire thirty nine cantos, containing almost 33,000 lines (DNB). See also p.52 which refers to another quotation from the work.

On examination, the verse quoted in the entry above was not found to be identical to the same verse in the edition of 1591 (STC 746), but does match the edition of 1607 (STC 747). Although the entry is a small sample of the whole poem, it seems reasonable to assume that Halliwell-Phillipps was either referring in his note to the fact that the first printing was in 1591 or, as he put many old books through his hands, that he confused the two editions and the date in his note was inaccurate.

Sonnet 52

Another reference to 'carcanet'. See p.27 for details. In the entry on this page the reference does not call for a comparison to the sonnet as the word is used in both as a simple description.

Journal

45

Poems.

While onely truth, that walks by wisdoms line,
Happith the heart, & makes the soule divine.

Pasquils Mad-cappe, 4 to. Lond. 1626.

Page 45.

A handwritten entry of two lines, which appears to be in Halliwell-Phillipps's hand, of a rhymed couplet, headed 'Poems.' with 'Pasquils Mad-cappe; 4 to. Lond.1626' written beneath and 'Happieth' in the second line underlined.

Pasquil's Mad-cappe, Throwne at the Corruptions of These times with his Message to Men of all Estates by Nicholas Breton, was entered in the Stationers' Register in 1600 and printed in that year (STC 675) entitled *Pasquils Mad-cappe and His Message*. The extract is taken from a further edition of 1626 (STC 3676). The work is one of a series of satires, written under the name of Pasquil, by Nicholas Breton (?1545-?1626), a prolific writer of verse and prose on a variety of subjects. The poem has eighty-one verses of seven lines rhyming ababbcc followed by forty five stanzas of six lines rhyming abacc. The couplet quoted is in the second part, the third stanza of *His Message*, in which the Muse is exhorted to 'Goe abroade' and 'Tell trueth for shame, and hugger up no ill:/ Flatter no Follie' and many other moral admonitions, with the lines at the end of the third stanza:

While only Trueth that walkes by Wisedomes line,
Happieth the heart, and makes the soule divine.

The OED defines 'happieth' as 'to render happy' and says it is now obsolete. Shakespeare's use together with the above quotation from Breton are the first instances noted. The latter preceded Shakespeare's sonnets in print, but of course many of these had a private circulation and at least some sonnets may have been widely read.

Sonnet 6

That use is not forbidden usury

Which happies those that pay the willing loan:

5-6

Halliwell-Phillipps no doubt made the note to record the use of 'to happy' as a transitive verb. Ingram and Redpath gloss the lines as 'that which happies... is not...usury'. Other editors do not comment on the word but some discuss usury, its function here as a metaphor and the revival of the law permitting it in 1571.

But neither her wittie wordes in an enemy, nor those words, made more then eloquent with passing through such lips, could preuaile in *Cecropia*, no more then hir persuasions could win *Philoctetes* to disavow her former vow, or to leaue the prisoner *Zelmire*, for the commanding *Amphialus*. So that both sides being desirous, and neither graunters, they brake off conference, *Cecropia* sucking vp more and more spite out of her deniall, which yet for her sonnes sake, she disguised with a vizard of kindnes, leauing no office vnperformed, which might either witnes, or endear her sonnes affection. Whatsoeuer could be imagined likely to please her, was with liberall diligence performed: Musickes at her window, and especiall such Musickes, as might (with dolefull embassage) call the mind to think of sorrow, and think of it with sweetness; with ditties so sensiblie expressing *Amphialus* case, that euery word seemed to be but a diuersifying of the name of *Amphialus*. Daily presents, as it were oblations, to pacifie an angrie Deitie, sent vnto her: wherein, if the workmanship of the forme, had striuen with the sumptuousnesse of the matter, as much did the inuention in the application, contende to haue the chiefe excellencie: for they were as so manic

Page 46.

Fifteen lines of printed prose with parts of lines 11 and 12 underlined.
Annotated 'Sonnet No. 76.', 'cur.' and 'Arcadia'.

This passage comes from Sidney's *Arcadia* Lib.3, p.121v, 30-44 (1599). This is a description of Cecropia's endeavours to persuade her niece Philoclea 'to disavow her former vow' and accept the love of her son Amphialus. Cecropia employs music, among other attractions, in order constantly to remind her of Amphialus, '...ditties so sensible expressing *Amphialus* case, that euery word seemed to be but a diuersifying of the name of *Amphialus*.'

Sonnet 76

Why write I still all one, ever the same,
 And keep invention in a noted weed,
 That every word doth almost tell my name,

5-7

In the *Arcadia* Cecropia's stratagem is deliberate, in her attempts to win Philoclea's love for her son, while in the sonnet the poet acknowledges and attributes his lack of originality to the helpless depth of his love. These lines echo the sentiments of the passage underlined, and the sonnet begins by the poet saying his verse is 'far from variation', claiming he can do no other, as he declares: 'all my best is dressing old words new,'(11). The thought continues in the sestet where his apparent monotony and unchanging style is explained: 'O know, sweet love, I always write of you,/ And you and love are still my argument;' (9-10).

However, editors agree that in reality Shakespeare is defending his style which seemed to be no longer popular and Blakemore Evans says this sonnet is leading up to the

rival poet group, and Shakespeare is defending 'what he professes to consider his old-fashioned style and language' against younger poets together with others who use 'new found methods and strange compounds'. Kerrigan explains that Shakespeare suggests the new fashionable language resembled *compounds*, composite drugs that were 'odd and possibly dangerous substances'. Seymour-Smith says Shakespeare may be referring to his continuing use of the sonnet form with its simplicity which was declining in fashion c. 1600. Ingram and Redpath say the octet is a 'reiteration of common charges' against his style rather than self-questioning or doubt, also the fear is expressed that his love may be stolen from him.

The New Variorum cites Lee in 1907 quoting Sonnet 90 of *Astrophil and Stella* 'For nothing from my wit or will doth flowe: / Since all my words thy beautie doth endite' (Shakespeare 1944). No further comparison has been made.

Sonnet

47

For me in looth, no Muse but one I know:
Phrases and Problemes from my reach do grow,
And strange things cost too deare for my poore spirits
How then? euen thus: in *Stella* face I reed,
What Loue and Beautie be, then all my deed
But Copying is, what in her Nature writes.

Poems. cur.

Sonnet 84.

Antrophel & Stella

Page 47.

Six lines of printed verse, rhymed aabccb. Annotated 'Poems.', 'cur.', 'Sonn. 84.' and 'Astrophel & Stella' with a large 'S.' on the right side of the excerpt probably to identify the extract as from the Sonnets. The last line is underlined: 'But Copying is, what in her Nature writes.'

This is the sestet of the third sonnet of Sidney's sequence. In the octet, the poet speaks to Stella, disclaiming any sympathy with the 'dainty wits' who use various kinds of over-ornamented extravagant language to describe 'their fancies', and declares he only has one muse, her face, where he sees all his inspiration, and he has only to copy the Love and beauty that he sees there.

Sonnet 84

See p.20 also which refers to other lines in this sonnet.

The poet writes here that whoever writes the 'rich praise' of a simple description of his Friend will ennoble his verse. This sonnet is one of the group generally thought of as concerned with the Rival Poet, and here it seems as if Shakespeare is musing on his rival's writing with the thought that all he needs to do is:

Let him but copy what in you is writ,

9

and then goes on to explain how and why,

Not making worse what nature made so clear,
 And such a counterpart shall fame his wit,
 Making his style admirèd everywhere.

10-12

The sentiments in both sonnets are the same - for Sidney the loved one is so perfect that if the poet hopes to achieve perfection he need only copy 'what in her (Stella) Nature writes' and Shakespeare echoes this by saying if a poet can convey the uniqueness of his love, further embellishments are unnecessary; then to achieve perfection: 'Let him but copy what in you is writ'.

Seymour-Smith points out that the theme of the preceding sonnet is reiterated, and that they are both referring to the Rival Poet.

In the New Variorum Dowden is reported citing the comparison with *Astrophil and Stella* in 1881, which is also noted by Krauss in the *Shakespeare Jarbuch* XVI of the same year (Shakespeare 1944). Among recent editors, Blakemore Evans also remarks the comparison.

assurance was made, & great persons they were not, that made the said
 feast; I have seene her, I say, so beset and bedeckt all over with em-
 rauls and pearles ranged in rowes one by another round about the tyre
 of her head, her cawle, her borders, her perrinke of haire, her büngrace
 and chaplet at her eares pendant, about her necke a carcanet, upon her
 wrests in bracelets, and upon her fingers in rings, that she glistered and
 shone againe as she went. The value of these ornaments she esteemed &
 rated at foure hundred hundred thousand Sesterces, and offered openly
 to prove it out of hand, by her books of accounts & reckonings. Their

Dems.
Hewitt's
Apology
 1635.

Page 48.

Nine lines of printed prose, with 'carcanet' in line 5 underlined. Annotated 'Poems.' and 'Hakewill's Apologie 1635.'

George Hakewill (1578-1649) is described 'Doctour of Divinitie and Archdeacon of Surrey' on the frontispiece of the 1635 edition of *An Apologie or Declaration of the Power and Providence of God in the Government of the World*. (STC 12613). The work was first published with a slightly different title in 1627 (STC 12611). This long treatise argues against 'a prevalent opinion that both the world and man were decaying.' There was a second edition of the work in 1630 (STC 12612) and the third 1635 edition was revised and greatly enlarged, with 'two entire books not formerly published'. Hakewill was a notable preacher and writer and after the death of Prince Henry in 1612, together with another churchman, he was given charge of the future Charles I to protect him from Popish influences. He built the chapel of Exeter College in Oxford where he was elected rector towards the end of his life. His literary style was greatly admired, and Boswell named him with 'other great writers in the last century' upon whose style Johnson's was 'much formed' (Boswell 1953, 157).

In this excerpt he describes a woman laden with jewels, 'beset and bedeckt' all over, and uses 'carcanet' as a word to describe a necklace.

No sonnet is annotated, but this piece must be another reference to Sonnet 52.8. See p.27 for a discussion of the definition and use of 'carcanet'.

Vol. 1.

Sonnet 81, When breath do.

Arcadia. Lib. 3.

118

doings, she thought his speech as full of incongruitie, as her answer would be void of purpose: whereupon he kneeling downe, and kissing her hand, (which she suffered with a countenance witnessing captivitie, but not kindenesse) he besought her to haue pittie of him, whose loue went beyond the boundes of conceite, much more of vttering: that in her handes the ballance of his life or death did stande; whereto the least motion of hers would serue to determine, she being indeede the mistres of his life, and he her eternall slave; and with true vehemencie besought her that hee might heare her speake, whereupon she suffered her sweet breath to turne it self into these kinde of wordes.

Alas cousin, (said she) what shall my tongue be able to do, which is informed by the eares one way, and by the eyes another? You call for pittie, and vse crueltie; you say, you loue me, and yet do the effects of enmitie. You affirm your death is in my

Page 49.

Twelve lines of printed prose headed Arcadia Lib.3. and [p] 118, with part of two lines underlined: 'whereupon she suffered her sweet breath to turne itself into these kinde of wordes.' Annotated 'Poems.' and 'Sonnet 81, where breath etc.'

The passage is from Sidney's *Arcadia*, Lib.3, p.118, 1-12.

Sonnet 81

Where breath most breathes, even in the mouths of men.

14

In the sonnet the poet reiterates to the beloved friend that future generations will read his verse and this epitaph will be a monument, when the writer is forgotten and all who are living now will be dead. There seems to be little connection between the lines beyond the meaning of 'breath' in relation to words. In Sidney, it is a 'sweet breath' which becomes stern words. In the sonnet, it is the breath where it 'most breathes, even in the mouths of men,' which will continue the Friend's life by the potent and forceful power of breath, the spoken word. Paradoxically, Shakespeare is claiming an immortality for his verse and yet not for his own name, unless he assumed that his sonnets would never be published.

The New Variorum reports Coleridge challenging the opinion of 'Pope and others' who, writing of this sonnet, judged Shakespeare 'ignorant of his own comparative greatness.' Wyndham writing in 1898 recalls that 'the *breath* was all but identified with the spirit, and the *mouth*, consequently, is held in special honour by platonic writers, (Shakespeare 1944). Blakemore Evans quotes a definition given for 'breathes' as 'speaks' in the OED which cites *The Merry Wives of Windsor* 4.5.2. as the earliest use of the sense. Blakemore Evans finds line 5 'supremely ironic' in that the Friend's name is assured of 'immortal life', whereas his name and identity continue 'mere conjecture'.

RESOLVES.

151

is the *Maiden Moore*, in her just and horn'd *mutations*? The *Fire*, how restlesse in his quick and catching *flames*? in the *Ayre*, what *transitions*? and how fluctuous are the *salted waves*? Nor is the *teeming Earth* wearie, after so many thousand yeeres *productions*. All which may tutor the *couch-stretched man*, and raise the *modest red* to shewing thorow his *un-masht face*. *Idlenesse* is the most *corrupting Fly*, that can blow in any *humane minde*. That *Ignorance* is the most miserable, which knowes not *what to doe*. The *Idle man* is like the *dumbe Lacke* in a *Virginal*: while all the other dance out a *minning Musicke*, this, like a *member out of joynt*, sullens the whole *Body*, with an ill disturbing *lazinesse*. I doe

Sonnets

224.

Page 50.

Fourteen lines of printed prose headed 'RESOLVES' and (p.) '151.'
Annotated 'Sonnets.' and '224.', with 'Iacke in' (a Virginal) underlined. '224' has not been identified.

This prose is taken from the 1636 edition (STC 10761), of *Resolves* by Owen Feltham, identified as the 'VI Edition' on the title page. The work is a series of moral essays, titled *Resolves*; the piece is in the Resolve 'Of Idlenesse', where the reader is warned against idleness: 'The *Idle man* is the *barrenest piece of Earth* in the *Orbe*.' The author deplores '*non-employment*' and compares the *Idle man* to a '*dumbe Iacke*'.

Owen Feltham (1602?-1668), was a poet and the author of various prose publications, many of them of a pious or moral nature and he was well regarded by writers of his time. *Resolves* was first published in c. 1623 (STC 10755); it was very popular, and went into many editions in his lifetime. Some of his other works were also published in several editions.

Sonnet 128.

The extract relates to Sonnet 128, the only Shakespearean sonnet that mentions 'jack' or 'jacks'.

For discussion of commentaries see p.8.

ABRONS TRAGEDY.

Like which I flew betwixt her luory breasts,
 As if I had been driven by some Hawke,
 To sue to her for sacrifice of my life;
 She smiled at first; and sweetly shadowd me,
 With soft profection of her siluer hand;
 Some-times stretcht my legges in her rich hayre,
 And made me (past my nature, libertie)
 Proud of my fetters; As I quitted my
 On the white pillowes of her naked breasts,
 I sung for ioy; she answered indre soft notes,
 Relish for relish, with such ease and Arte,
 In her true diuision, that my tunes,
 Shewd like the God of Shepheards to the Sunnes,
 Compared with hers: a hand of which disgrace,
 Iooke my true shape, Bowe, and all my shafts,
 And lighted all my torches at her eyes,
 Which (set about her, in a golden ring)
 I followed: Birds againe, from Iret to Free,
 Kild and presented, and she kindly took.

27th

27th

27th

27th

51

Page 51.

Nineteen printed lines of blank verse with the running title 'BYRONS TRAGEDY.' Annotated 'Poems.' and 'Sonnet 153.', with 'siluer hand' in the fifth line and 'And lighted all my torches at her eyes,' in the sixteenth line underlined. '2 H.4' is written but crossed out in the left margin; and a faint '12' in the top left hand corner, is Halliwell-Phillipps' page notation of this edition.

There is an allusion to a 'silver hand of peace' in *Henry IV, Part 2*, 4.1.43.

The passage is taken from the 1608 edition (STC 4968) of *The Conspiracie and Tragedie of Charles Duke of Byron, Marshall of France* by George Chapman, 2.1.24-42. The running title is TRAGEDY on the verso side of this page and some other of the pages, eleven in all. For details of Chapman see p.28.

The lines are from a masque before the King in which the Queen and some of the ladies of the Court take part. The extract is part of a speech by Cupid praising the King on a 'sweet Peace' and describing his encounter with a nymph, played by the Queen in the masque and identified with her, when he had assumed the appearance of a bird.

Sonnet 153.

The parallel seen by Halliwell-Phillipps appears to be:

... the bath for my help lies

Where Cupid got new fire - my mistress' eyes.

13-14

This should probably be taken with the earlier reference to 'my mistress' eye' in line 9, a further allusion to the strength and potency of the mistress' all powerful eye, strong enough to re-kindle Cupid's torch.

No commentator seems to have drawn the connection between the play and the sonnet. Halliwell-Phillipps may have noticed that the conceit in both passages have an erotic element associated with Cupid. Kerrigan refers to 'the perverse, sterile bawdry' of this sonnet and its companion sonnet 154 and calls them 'a buffer group,... inseparable from 127-52'; he adds that: 'they would have been effortlessly read by early readers as simultaneously sonnet-epigrams.' (Shakespeare 1986, 61-2). Malone in 1780, quoted in the *New Variorum*, thought it unlikely that Shakespeare would have published both sonnets but Steevens, in the same year, disagreed and the discussion between editors continued; however, both sonnets have been generally accepted by most critics as Shakespeare's (Shakespeare 1944).

The source of the original conceit has been exhaustively researched and discussed; its origins have been traced to a fifth-century Byzantine epigram but an article of 1941 by James Hutton is widely referred to by recent editors, where, Booth writes, 'the question was treated definitively'. There were a number of sixteenth- and seventeenth-century poems, published in several European languages, influenced by adaptations of the Greek original and a Latin epigram on the warm bath of Baiae: 'imitated from or inspired by Marianus's Greek verses (Eros) or Regianus's Latin (Baiae)' (Shakespeare 1944). Hutton points out that Shakespeare would probably have been familiar with a number of differing forms of these sixteenth- and seventeenth century publications, although his 'immediate source still eludes us' (Hutton 1941, 403).

Most editors confine their comments on the last couplet to the editorial question as to whether, in the interest of rhyme, 'eye', which was in the Quarto, should be 'eyes' as it appeared in 1640. The change has been accepted by most subsequent editors, but Seymour-Smith is a recent exception. Booth notes that most editors prefer the plural, and cites a justification of 'eyes' pointing out that the eyes/ice rhyme was used by Wyatt in '*Avysing the bright bemes*' and Herrick in '*To Mistress Ann Potter*', thus introducing the suggestion of a pun in the sonnet. Blakemore Evans suggests a further pun on eyes/ ays. Rollins sums up the critics by a definitive comment: 'Rime demands the plural'.

9 And fire us hence, like foxes.] I have been informed that it is usual to *smoke foxes* out of their holes.

So, in Harrington's translation of Ariosto, b. xxvii. stan. 17:

"Ev'n as a *fox* whom *smoke and fire* doth fright,

"So as he dare not in the ground remaine,

"Bolts out, and through the *smoke and fire* he fieth

"Into the tarrier's mouth, and there he dieth."

Again, Every Man out of his Humour:

"—— my walk and all,

"You *smoke* me from, as if I were a *fox*."

The same allusion occurs in our author's 44th Sonnet:

"Till my bad angel *fire* my good one out." STEEVENS.

So, in Marlowe's King Edward II. 1598:

"Advance your standard, Edward, in the field,

"And march to *fire* them from 'their starting holes."

Poems

Page 52.

A commentary on the phrase 'And fire us hence, like foxes', annotated 'Poems.' and with '44th Sonnet' underlined. This questions the idea that foxes are *fired* from their holes: 'I have been informed that it is usual to *smoke foxes* out of their holes.'

Four examples follow with quotations concerned with firing and smoking foxes taken from: John Harington's translation of the seventeenth book of Ariosto's *Orlando Furioso*, *Every Man Out of his Humour* by Ben Jonson, Shakespeare's 44th [sic] Sonnet and Marlowe's *Edward II*.

The commentary is on *King Lear* (5. 2. 23) and is excised from Malone's notes in the 1821 Variorum.

Both terms may be found in Book 27 of Harington's translation of *Ariosto*; the example of 'smoke and fire' is in the seventeenth stanza. For details of this work see p.44. In the three editions, 1591, 1607 and 1634, the fox is alluded to as 'he' in the sixth stanza and in each line of the final couplet as 'she'. The present commentator has emended this to 'he' in all three lines. The lines in the stanza describe the men cornered, like a fox trapped in a covert, so that when they break free from where they are and fly from the smoke and fire of battle they only succeed, as a fox might do, in rushing out straight into the waiting enemy, the 'tarriers mouth' of the simile.

The lines from *Every Man Out of His Humour*, a play by Ben Jonson provide the only example of 'smoke' without including 'fire'. This work is thought to have been first performed in 1599 by the Lord Chamberlain's men at the Globe, and first printed in Quarto in 1600, with second and third editions following in the same year. Its next appearance was in the Folio of 1616. The lines quoted, 2. 4.127-8, occur when Fallace, described as 'Deliro's wife and Jdell' complains to her despised husband, 'a good doting citizen', of being stifled by his over-zealous filling all the house with the perfume of strewn flowers.

The first two examples liken the described event to a cornered fox. Shakespeare and Marlowe use the same trope as a metaphor.

In Marlowe's play *Edward II*, when Spencer presses Edward to take arms against Warwick, Mortimer and the rest of his enemies, in revenge for Gaveston's death, he urges him to 'fire them from their starting holes', 3.1.127 (Marlowe 1973). The allusion here is not specifically linked to foxes; it could also be said that on a battlefield, 'to fire' could be of a firearm. It is not certain when this play was first performed, but it was printed in octavo in 1594, with reprints in 1598, 1612 and 1622.

Sonnet 144.

The extract relates to Sonnet 144, mistakenly referred to as Sonnet 44:

Till my bad angel fire my good one out.

14

It also appears as the second poem in the *The Passionate Pilgrim*. The example of 'fire' in the final line comes at the end of the Poet's discussion of his 'two loves' the Friend and the Mistress, 'a man right fair', and 'a woman coloured ill', described metaphorically as his good and bad angels. Good and bad angels in this sonnet were noted by Halliwell-Phillipps on p.28 in another context.

Later editors do not differentiate between fire and smoke, and assuming that 'there is no smoke without fire' do not question the use of either, as clearly fire has to be started in order to produce smoke. Tilley reports two early proverbs: 'There is no fire without some smoke' (S 569, 1546) and 'No smoke without some fire' (F 282, 1576).

The New Variorum reports earlier editors' comments on the line summed up by Pooler in 1918: 'This may mean merely "drive him from her".' Tucker in 1924 goes further, and writes of 'the fire of passion and the burning of concupiscence'. Rollins quotes his own

conclusion: 'It seems likely that... *fire out* has its well-known meaning of "communicate a venereal disease"'(Shakespeare 1938, 271). Blakemore Evans acknowledges venereal disease, but also, in agreement with Pooler, suggests this is 'partially disguised' under the simple sense of 'fire out' as a form of 'cast out', as it is applied to the use of fire to smoke foxes out of holes and quotes the passage from *King Lear*. Kerrigan refers to what he calls the 'intricate bawdry' of the last line of the sonnet, and all recent editors comment on the sexual tone and this meaning of 'fire', so that Seymour-Smith, referring to the fire as venereal disease, points to the 'disgusting and insulting' idea, which Ingram and Redpath say is 'a gross insult to the woman', the idea that the Poet wants to know if his Friend becomes diseased, as this will confirm his unfaithfulness to him with the Mistress. They add that the 'good' and 'bad' angels are also metaphors for his own 'love' and 'lust'. Booth's note on what he calls 'an incredibly full line', finds many allusions; he accepts the simple gloss 'Until she gets tired of him and kicks him out', as well as the implied venereal disease, finding that 'smoking a fox from its hole' enhances both, and points out that 'fire', carrying an association with punishment, is a furtherance of the earlier metaphor of hell in the fourth line.

Malone questions Shakespeare's use of 'fire' and follows this with two extracts illustrating what must be his idea of the correct use. He then quotes two works with metaphors on the same subject but which refer to 'fire' only, but in neither is an attack on foxes specifically stated. Most commentators seem to have accepted that the use of 'fire' in this context, brings an image of rooting out an animal, commonly a fox, from his den, although it is not overtly in the line. The additional simple meaning of 'cast out' is acknowledged, carrying with it the obscene underlying meaning.

Canker or Brier Rose (Vol. vii., p. 500.). — I suspect that this term refers to the beautiful mossy gall, so commonly seen on the branches of

the wild rose, which has been called the *bedeguar* of the rose. This is the production of a cynips; and, from its vivid tints of crimson and green, might well pass at a short distance for a flower, brilliant, but scentless. Hence Shakspeare's allusion:

"The canker-blooms have full as deep a dye
As the perfumed tincture of the roses."

Temple.
 W. J. BERNHARD SMITH.

Page 53.

A short extract headed *Canker or Brier Rose* (Vol vii., p.500.). There is an annotation at the bottom of the page partly unclear, '... S. 275'. The first three lines have been excised from the bottom of the left-hand column of the page and have been pasted above the beginning of the right -hand column.

The extract is excised from *Notes and Queries*, Vol. VII, 11th. June 1853, 585, and is the reply from a correspondent, W.J. Bernhard Smith, to a previous question in Vol. VII, 21st. May, 1853, 500. 'S. 275' refers to Sonnet 54 on page 275 of the Variorum of 1821.

Notes and Queries, a magazine first published in November 1849, is preceded by a Prospectus, as 'A Medium of Inter-Communication for Literary Men, Artists, Antiquaries, Genealogists, etc.', and has articles contributed by correspondents on varied topics and with sections in each number devoted to Questions and Answers. The weekly numbers were later published in volume form. The questioner quoted above asks why the brier or dog-rose is called the canker and gives three quotations from Shakespeare, including one from a sonnet.

Sonnet 54.

The *canker-blooms* have full as deep a dye,
As the perfumed tincture of the roses.

5-6.

The reply also quotes lines 5-6 from Sonnet 54 and concludes that Shakespeare was referring to a gall called a *bedeguar*, which, 'from its vivid tints of crimson and green, might well pass at a short distance for a flower, brilliant, but scentless.'

The Shakespearian uses of 'canker' referred to in the original query are: 'this *canker* Bolingbroke.' (*I Henry IV*, 1.3.135) and 'I had rather be a *canker* in a hedge, than a rose in the grave.' (*Much Ado About Nothing* 1.3.25). These are misquotations and should read 'this *cankered* Bolingbroke.' and '...a rose in his grace.' (Shakespeare 1988).

There is a reply from another correspondent, Henry T. Riley, in Vol. X, 19th. July 1854, 153, who refers to a belief that a scratch from the thorn of 'a canker or briar rose' was partly venomous, hence the name 'canker'.

The OED gives two distinct forms of 'canker' applied to plants generally and to roses in particular. Firstly, a disease of plants from the Latin *cancrum* and Old French *cancre* 'crab', and secondly, a corruption of 'canna' derived from 'rosa canna', the dog-rose.

Shakespeare is using this second meaning in the sonnet and in the lines from *Much Ado About Nothing*, although in the lines from *I Henry IV* and in four other sonnets, 35.4, 70.7, 95.2 and 99.12, the word clearly means 'canker' in the sense of 'disease'.

The Shakespeare Variorum recounts some comments beginning with Malone (1780) who says that the canker is the dog-rose and cites *Much Ado About Nothing*; most critics are agreed on this meaning in the sonnet, but Wyndham in 1898, glosses 'a blossom eaten by canker'. Towndrow writing in the *Athenaeum* of 23rd July 1904, agrees with the correspondent who replies in the quotation above and says the 'rose' is a bedeguar, known as Robin's Pincushion (Shakespeare 1944).

Seymour-Smith glosses 'canker' as a 'dog or hedge rose.', as Booth does, while Ingram and Redpath say that Steevens argues that the wild rose is pale and has a slight scent and that perhaps this weakens the image, but they do not agree with him, as they point out that all roses in Shakespeare's time would have been pale and lightly scented.

Sonnet

—54

they daily battered the citie with
ten fuch peeces, as the like hath 326
"seldom times" been heard of:

418, G.

Sonnet

Page 54.

Three lines of printed prose numbered 418.G. at the end of the entry.

Annotated 'Sonnets' and '326' and with "seldom times" underlined.

The passage, which has not been identified, describes the siege of a city. In the phrase the underlined "seldom times" appears to be an adverb, but 'seldom' may also be an adjective qualifying 'times', as in 'seldom pleasure', see below. The OED defines the adjective 'seldom' as 'rare infrequent', now used chiefly in the United States and gives an example from 1797: "His 'nor did not', used as an affirmative at seldom times by Milton, is frequent here." In addition, there are examples of the adverb and adjective used in combination.

Sonnet 52.

There is no record of 'seldom times' in the the sonnets, but 'seldom' as an adjective occurs in Sonnet 52:

...blunting the fine point of seldom pleasure.

52.4

Although also as an adverb:

Therefore are feasts so solemn and so rare

Since, seldom coming, ...

52.5-6

The conclusion seems to be that it is difficult to decide on the use here of 'seldom', but that Halliwell-Phillipps may have taken the word as an adjective in view of Shakespeare's usage in the sonnet.

230 *Cymbias Revells. 1616.*

PHI. No, in faith, but there's my gloue for a fauour.

PHA. And soone, after thereuells; I will bestow a garter on you.

ASO. O Lord, ladies! it is more grace then euer I could haue hop'd, but that it pleaseth your ladihips to extend. I protest, it is enough, that you but take knowledge of my—— if your ladihips want embroidered gownes, tires of any fashion, rebatu's, iewells, or carkanets, any thing whatsoeuer, if you vouchsafe to accept.

CVP. And for it, they will helpe you to shooe-ties, and deuices.

ASO. I cannot vtter my selfe (deare beauties) but, you can conceiue——

ARG. O.

Reuells.

X

Page 55.

Eleven lines of printed text headed *Cynthias Reuells* [p.] 230, annotated '1616.' and 'Poems', with 'X.' in the margin marking 'rebatu's, iewells or carcanets' underlined - 'carcanets' underlined twice.

The passage is an extract from the Jonson first Folio printing of 1616, Act IIII (*sic*), Scene III. The line is spoken by Asotus, who has bestowed jewels on two court ladies and is offering them more. 'Carcanets' twice underlined indicates it is the word Halliwell-Phillipps intended to single out as 'rebatu' is recorded only once in Shakespeare (*Much Ado About Nothing* 3.4.6), and 'jewel' can have no significance. The OED defines 'rebato' as a stiff collar, or a support for a ruff.

Cynthia's Revels, or The Fountain of Self-love, a play by Ben Jonson, was written in 1600 and performed by the Children of the Chapel at Blackfriars in the same year. It was entered in the Stationers' Register and was first printed in quarto in 1601 (STC 14773) and later in the Folio of 1616 (STC 14751), of which there was a reprint in 1640. The folio edition is a revision and expansion of the quarto, and included more biting comments than Jonson would have been permitted, or would have felt politic, to present at court (Jonson 1954, 17).

The titles vary, but the running title of this edition in the collected works of 1616 is *Cynthias Reuells* and it was performed under this title from the first performance (Jonson 1954, p.3). The play is an allegory of a traditional kind, in a courtly setting ruled by Cynthia, representing Elizabeth, and in the Induction three of the Children appear and one of them explains to the other two what the Author's play will be, how Cupid and Mercury are to assume the parts of pages at the Court. The courtiers are presented as Vices, whose names proclaim them as Self-love, Hedon the Voluptuous, Argurion - money, and so on. The child unfolds the Author's plan that the courtiers are to arrange revels ending with a masque so that the courtiers will 'seeme other than indeed they are: and therefore assume the most neighbouring virtues as their masking habites'. Other characters are used to

contribute to a satire on the ways of the court and courtiers, depicting them as lacking any wit and preoccupied in a foolish way with clothes and manners; two characters, not of the court, act as a background to the frivolity and absurdity of the rest. There are many classical references throughout the play and a number of songs in Jonson's exquisite lyrical verse.

Sonnet 52.

There is no sonnet or poem mentioned, but the eighth line of this sonnet speaks of 'captain jewels in the carcanet,'. See details p.27.

Halliwell-Phillipps does not refer to *Cynthia's Revels* elsewhere; a parallel does not seem to be noted by any other editor.

or if this brest of mine your crystall brook
 ever take other form in, other look
 but yours, or ere produce unto your grace,
 a strange reflection, or anothers face,
 but be your love-book clasp'd, open'd to none
 but you, nor hold a storie but your own;
 a water fix'd, that ebbs nor floods pursue,
 frozen to all, onely dissolv'd to you.

Polind.

Em. O, who shall tel the sweenesse of our love
 to future times, and not be thought to lye?

Sonn. 17.

I look through this heur like a perspective,
 and far off see millions of prosperous seeds
 that our reciprocall affection breeds: *Four Playes Dec.*
 Thus my white rib, close in my brest with me,
 which nought shall tear hence but mortalitie. *Flourish.*

Lords. Be Kingdoms blest in you, you blest in them.

Frig. Whilt, Seignior; my strong imagination shews
 me Love (me thinks) bathing in milk, and wine in her
 cheeks: O how she clips him like a plant of Ivie.

Page 56.

A printed passage from a play with rules to left and right, annotated: 'Poems.', 'Sonn. 17,' and 'Four Plays in One.' The first two lines of a speech are underlined:

'O, who shall tel the sweenesse [*sic*] of our love to future times, and not be thought to lye?'

The extract is taken from *Four Plays, Or Moral Representations in One* printed in the 1647 edition of the Beaumont and Fletcher folio, ascribed by editors to Fletcher with Nathan Field (1587-c.1619). It was omitted from the Stationers' Register of 1646, but was nevertheless published with the other collected plays of 1647.

It was written c.1612-19, arising from an tradition of composite plays, and there is mention of two such productions at Court in 1585 which are thought to have originated in an earlier play *The Seven Deadly Sins* by Richard Tarleton. Only a dramatic 'plot', the prompter's summary, of the second part has remained of this work, but it is enough to trace a relationship to the later plays . The composite plays consisted of episodes of a didactic nature taking place before a stage audience, who comment on the action and its moral concerns so that a play within a play is presented. The records show that some of these were presented at the Elizabethan Court where they remained popular; other plays were performed later in the nineties and a Quarto edition of the anonymous *A Yorkshire Tragedy* (STC 22340), another play of the genre, was printed in 1608 (Hoy 1992, 225).

In *Four Plays in One* the newly married King and Queen of Portugal comment on the action and the lines, spoken by Emmanuel to his queen, are from the Induction 89-109. The play is presented as an entertainment to celebrate the marriage and the allegorical scenes following the Induction are 'recognisably akin' to those described in the 'plot' of the 1585 play, which is all that remains, but with the addition of a discernible leaning towards the Court masque (Hoy 1992, 226).

Sonnet 17.

Who will believe my verse in time to come
If it were filled with your most high deserts? -

1-2

* * * * *

If I could write the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say 'This poet lies;
Such heavenly touches ne'er touched earthly faces,'

5-8

In Sonnet 17 it is the poet's praise of the beauty of the loved one that would cause 'The age to come' to say 'This poet lies...' In the play, it is 'the sweenesse' of the couple's love that would be beyond belief 'in future times'; but the sentiment is the same - that nothing could be expressed that could possibly convey the intensity and depth of emotion without generating unbelief in future readers.

No comment on these lines relating to the play has been found.

Amour de garçe, & sau de chien ne dure si l'on ne
dit, tien: Prov. wbores and dogs fawne on a man no
longer then be feeds them; or, a whores loqe, and a dogs
leaping continue but while they are fed.

~~Poland~~ ~~F~~ Amour de muge: Pro. Failfull loqe of a wise to her
busband, (The female Mullet will rather be caught by
fishermen then abandon her Make.)

Amour de putain seu d'estoupe: Pro. (Th' expositi-
on followers) qui luit fort, & dure peu.

Page 57.

Three entries taken from a French/English dictionary. Annotated 'Poems.'
and a cross X. 'Make.' underlined. The word is used here in describing the love and attachment of the female mullet to the male under the entry 'Amour de muge', *the faithful love of a wife to her husband, (the female Mullet will rather be caught by fishermen then abandon her Make.)*

The entry is from the 1632 edition of *A Dictionarie of the French and English Tongues* by Randle Cotgrave (STC 5831). This was published in two parts: 'whereunto is also annexed a most copious Dictionarie, of the English set before the French. By R. S. L.' The initials represent 'Robert Sherwood Londoner'. Randle Cotgrave (d.1634) became secretary to William Cecil, Lord Burghley, the eldest son of the 1st Earl of Exeter. The Dictionary was first published in 1611 (STC 5830), partly compiled from an earlier dictionary by Claudius Holyband or Hollyband (Claude Desainliens), both names spelt variously; this was a larger enterprise with Latin, Italian, French and English definitions (STC 6737). Subsequent editions of Cotgrave, revised and enlarged by James Howell appeared in 1650, 1660 and 1673.

See also pp.70 and 73 for other entries concerning this Dictionary.

Sonnet 9.

Although not marked by Halliwell-Phillipps, presumably this is another reference to the sonnet in which is Shakespeare's only use of 'make' as a noun meaning 'mate'. Also referred to on p.1.

Sonnet
— 58

EUPHUES GOLDEN LEGACIE.

39

Then leave my lines their homely equipage,
Mounted beyond the circle of the sunne:
Amazed I read the stile when I have done,
And herry love that sent that heavenly rage.

Of Phœbe then, of Phœbe then I sing,
Drawing the puritie of all the spheares,
The pride of earth, or what in heaven appeares,
Her honoured face and fame to light to bring.

In fluent numbers, and in pleasant vaines,
— I robbe both sea and earth of all their state,
— To praise her parts: I charme both time and fate,
To bless the nymph that yeelds me love sicke paines.

Sonnet 21. cur.
Malet a
complaisant & fr.

Page 58.

Three printed stanzas with the running title 'EUPHUES GOLDEN LEGACIE', with (p.) 39, annotated 'Sonnets 21.', 'cur' and 'Making a complement [abbreviated word / 'so'?]', a quotation of some words from line 5 of Sonnet 21. The second and third lines of the third stanza are marked by a dash in the margins.

I robbe both sea and earth of all their state,
To praise her parts:

The stanzas are 10-12 of the fifteen stanzas of Montanus' song in praise of Phoebe from *Euphues' Golden Legacy* by Lodge, which have not been identified; they may have been taken from an anthology. See p.1 for details of this work.

Sonnet 21.

So it is not with me as with that muse
Stirred by a painted beauty to his verse
Who heaven itself for ornament doth use
And every fair with his fair doth rehearse,
Making a couplement of proud compare
With sun and moon, with earth, and sea's rich gems,
With April's first-born flowers, and all things rare
That heaven's air in this rich rondure hems.

1-8

The poet declares he will not indulge as other poets do in extravagant, artificial comparison of his love to natural wonders and 'all things rare'. He continues to declare that

instead of lauding a 'painted beauty' he will be 'true in love, but truly write'. This strong view is expressed forcefully and with confidence in Sonnet 130.

Like the derided poets the sonnet describes, Lodge takes the 'state' - the grandeur, the unsurpassed beauty, of the two great aspects of Nature, earth and sea, to praise his beloved.

Critics are united in calling the sonnet an attack on the excessive language of the Euphuistic poets although some point out that Shakespeare himself is not wholly free of this. Wyndham in 1898 raises the possibility that it is the Rival Poet who is censured in particular (Shakespeare 1944). Ingram and Redpath also draw attention to some commentators who find the sonnet's 'manner incompatible with the eulogistic style of its predecessors in the series', some of whom went to the extent of suggesting an alteration of the order of the sequence, as Pooler who said that 'linking with splendid comparison' suggests also flattery to the subject and self-satisfaction to the author. Seymour-Smith says the sonnet is partly in the form of parody of the poets under attack and names Daniel and 'even' Sidney or Chapman among those.

Blakemore Evans glosses 'proud compare' as 'exalted, magnificent comparison;' or 'overblown, swollen comparison', and sums up the view of critics that: 'Shakespeare is often and effectively capable of exactly the kinds of comparisons he here condemns...'

No parallel has been remarked by editors. The sonnet says that the poet sets the beloved's 'fair' as equal with every other 'fair' heaven itself can produce. Montanus implies this, he has taken all the glory of everything under the sun to describe the fair of his love, thus making her their equal. The date that the sonnets were written is not known, so it is impossible to say whether Shakespeare had the Lodge work in mind when he mocked the poets.

R. Dare Passions then abide in Reason's light?

P. And is not Reason dimme with Passions might?

R. O foolish thing, which glory doth destroy.

P. O glorious title of a foolish toy.

R. Weaknes you are, dare you with your strength fight? Poemes

P. Because your weaknes weakneth all your might.

R. O sacred Reason, helpe our vertuous toyles.

P. O Pasion, passe on feeble Reason spoiles.

4th May Arcadia.

Journal 23

Page 59.

A printed passage of four rhymed couplets, with alternate lines prefixed R. or P. and the third couplet underlined. Annotated 'Poems.', 'Sonn. 23.' and 'Sydney's Arcadia.'

This verse is part of the Second Eclogues of *Arcadia*, Lib.2, p.104v 40-48 following on from the verse on p.60. The shepherds continue their dialogue between Reason and Passion and two shepherds of each side sing this verse. Because each is boastful of superior might derived from 'light' or 'glory', Reason mocks Passion for his lack of strength and Passion taunts Reason in return, replying that his 'might' is made less by a weakness.

R. Weaknes you are, dare you vvith your strength fight?
P. Because your vweaknes vweakneth all your might.

44-45

Sonnet 23.

The sonnet expresses the feelings of a conventional tongue-tied lover and the fear that the overpowering strength of his love will weaken his power of expression.

The simile is relevant to the lines in the Eclogue:

As ...
* * *
... Some fierce thing replete with too much rage
Whose strength's abundance weakens his own heart,

3-4

and Halliwell-Phillipps may have also compared lines in the Eclogue to:

So I, ...

* * *

... in my own love's strength seem to decay
O'er-charged with burden of mine own love's might.

In the sonnet the words and the concept of too much strength bringing about a weakness is repeated.

No commentator has remarked on a parallel.

P. No, Tyrant, no: mine shall be the field,

Reason. Can Reason then a Tyrant courted be?

Passion. If Reason will, that Passions be not free.

R. But Reason will, that Reason governe most.

P. And Passion will, that Passion rule the roost.

R. Your will is will, but Reason reason is.

P. Will hath his will, when Reasons will doth misse.

R. Whom Passion leads unto his death is bent,

P. And let him die, so that he die content. *Sydneys Arcadia*

R. By nature you to Reason faith haue sworn.

P. Not so, but fellow like together borne.

R. Who Passion doth ensue, lues in annoy.

P. Who Passion doth forsake, lues voyde of ioye.

R. Passion is blinde, and treades an unknowne trace.

P. Reason hath eyes to see his owne ill case.

Poems.

Sonn. 135. 136. 143.

30

35

Page 60.

A printed passage of fifteen rhymed couplets with 'Reason' and 'Passion' printed before lines 25 and 26 and the other lines alternately beginning 'P' or 'R'. Annotated 'Poems.', 'Sonn. 135.136.143. and 'Sydney's Arcadia.' and lines 29 and 30 underlined.

The extract has been cut from the first of the Second Eclogues of *Arcadia*, Lib.2, p.104, 24-38. The shepherds, holding their pastorals, begin a formal dance 'the skirmish betwixt *Reason* and *Passion*', standing in two arranged groups of seven representing Reason and Passion. They sing and accompany themselves 'al keeping the pase of their foote by their voice, and sundry consorted instruments they held in their armes.' The lines in the verse of this extract is sung alternately by the foremost shepherd of each group.

Sonnets 135,136,143.

In the first two sonnets 'Will' or 'will' is repeated seventeen times and the rhymes bring a further emphasis to the word, while the sestet of sonnet 143 sums up the subject of the other two.

Whoever hath her wish, thou hast thy Will,

135.1

Swear to thy blind soul that I was thy Will,

136.2

So will I pray that thou maist have thy Will.

143.13

These appear to be the relevant lines. An additional correlation with the lines of the

shepherds' song is formed by the dominance of the word Will/will in a variety of senses in the first two sonnets and in the final couplet of sonnet 143.

The Quarto of 1609 printed 'will' in sonnet 135 capitalised and italicised seven times and the New Variorum reports that some of the early editors changed these to Roman print and some, including Malone, also altered them to lower case which clearly had a major effect on the meaning. Most of the commentators were interested in discussing the identity of 'Will' and to whom the names referred, considering Shakespeare, 'W.H.', the Lady's husband and/or a possible lover (Shakespeare 1944). Shakespeare's name becomes difficult to identify with any certainty, harder to identify definitively if three people are involved.

The New Variorum recounts that Lee in 1898 notably resists the idea of any Will other than Shakespeare himself in the sonnets. Kellner writing in 1933 in *Englishe Studien*, LXV111, 77 f, criticised commentators' endless speculation '...the biographical hypothesis becomes a hindrance for unprejudiced interpretation... very little has been done to discover the actual meaning of the poems...' (Shakespeare 1944). Later editors have accepted this challenge and have investigated the complexity of wordplay and meaning, particularly in Sonnets 135 and 136. Gradually in the 1920s and 30s bawdy obscene puns were recognised, giving rise to a greater complexity but to a clearer overall purpose in the sonnets.

The New Variorum describes how earlier studies found wordplay on (1) what is willed both by others and the self, and (2) what is wanted/ wilfulness. In 'will' carnal desire or knowledge, came to be recognised. Conrad in *Archiv für das Studium neueren Sprachen und Literaturen* (1878, LIX, 252) pointed to a probable obscenity in line 5, Lee in 1898 mentions 'lust' in connection with 'a stubborn will', Kellner in 1922 interprets 'will' as *membrum virile* and Tucker, in 1924, listed *will* as 'libidinous desire', and 'a cant term for *membrum pudendum*'. Rollins notes that neither of these two commentators cited an authority for these definitions but he records that both the *English Dialect Dictionary* of 1905 and *Dictionary of Slang* in 1938 define *willy* as 'the male organ; a slang name for a

child's penis' (Shakespeare 1944).

Some recent editors have distinguished 'will' in as many as five senses. Blakemore Evans, like some earlier editors, adds 'wilfulness' to the Mistress' will of 135.1. Seymour-Smith says 'will' applies in 'a direct physical sense to the Mistress', through its meaning of sexual desire. Kerrigan finds that in 135.14 'all the available senses of the word here conspire'. Several editors note a proverb 'Will will have will (wilt) though will woe win' (Tilley 1955, W397), the earliest quotation is 1573. Wordplay on 'will' was not unusual in contemporary writings: Halliwell-Phillipps in a footnote to 135.1 quotes lines from *Laquie Ridiculosi, or Springes for Woodcocks* (1613) by Henry Parrot illustrating simple wordplay on 'Will', and lines from the *Booke of Merry Riddles* (1617) illustrating a riddle on William and explains: 'in Shakespeare's time, quibbles of this kind were common' (Shakespeare 1865). Blakemore Evans points to verses of Breton's in *Melancholike Humours* (1600) with play on 'will' in the sexual and simple future senses. In the New Variorum quotes Sarrazin in 1897 comparing Sidney's lines with sonnet 135.1 (Shakespeare 1944).

Apart from the similarity of the lines in the sonnets to lines in the Eclogue, there is a passion in all three affecting the protagonists, while the shepherds' song is wholly concerned with Reason and Passion's 'skirmish' trying to prove the pre-eminence of each. The poet reasons with his Mistress, and passion is present; three or four people are involved in an undeniably dramatic situation, dramatically described with both reason and passion. Reason may be exercised in the expression of Will, and Will gives rise to both Passion and Reason.

Look how yon one-ey'd waggoner of heaven
Hath, by his horses' fiery-winged hoofs,
Burst ope the melancholy jail of night;
And with his gilt beams' cunning alchemy
Turn'd all these clouds to gold, who, with the winds
Upon their misty shoulders, bring in day. *Sonnet 33*
Then sully not this morning with foul looks,
But teach your jocund spirits to ply the chase,
For hunting is a sport for emperors.

Patient Fossil

Page 61.

**Nine printed lines of blank verse, annotated 'Sonnet 33' and 'Patient Grissil'
The first, fourth and part of the fifth lines are underlined.**

Patient Grissil, a play attributed to Dekker with Chettle and Haughton, was probably first performed in 1600 by the Admiral's Men at the Fortune theatre (Gurr 1992, 240). It was entered in the Stationers' Register in that year and first published in blackletter in 1603, the only Quarto (STC 6518).

The excerpt used by Halliwell-Phillipps is taken from an 1841 reprint from the edition of 1603 printed by the Shakspeare Society with an introduction and notes by J. Payne Collier, 1.1.6-14. These lines, at the opening of the play are spoken by the Marquess of Salucia to his brother and a group of their companions as a hunt is about to take place, calling their attention to the sunrise, using a commonplace classical allusion to the sun lighting up the morning sky. Apollo the god who drives his horses across the heavens is called 'one-ey'd' with apparent reference to the large disc of the sun.

Sonnet 33.

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;

1- 4

The sun is not mentioned, even metaphorically, but the glory of the morning caused by the sunrise has a similar effect. In the play, the sun effects the clouds, turning them to gold, whereas in this sonnet, the morning, personified, shines benignly with a 'sovereign eye,' on the mountains, the meadows and the streams until the 'basest clouds', far from being

passive receivers of the 'glorious morning', ride on 'his celestial face'. Both works speak of the alchemy - 'heavenly alchemy' that gilds or 'cunning alchymy' of the sun's 'gilt beames' to light the day.

Most editors have been interested in 'flatter' in the second line, defined in Ingram and Redpath as 'encourage and brighten', but also by Kerrigan as 'gratifyingly delude' which links the kingly use of flattery with the sun's. The New Variorum shows that editors found echoes of the sonnet in other plays and in *Venus and Adonis*. Lee in 1907 quotes *Edward III* (1.2.141-2): 'Let not thy presense like the Aprill sunne,/ Flatter the earth' and Malone and Steevens (1780), note in *Venus and Adonis* (856-8), and *King John* (3.1.77-80) similar references to the sun gilding the earth (Shakespeare 1944). Kerrigan and Blakemore Evans also remark on this last metaphor of 'gilding', but Ingram and Redpath say the image was 'not uncommon at the time' and there is no further connection noted.

Yet witches may repent, thou art far worse then they,
 Alas, that I am forst such euill of thee to say,

I say thou art a Deuill though cloth'd in Angels shining:

For thy face tempts my soule to leaue the heau'n for thee,

And thy words of refuse, do powre euen hell on mee:

Who tempts, and tempted plaguc, are Devils in true defining.

You then vngratefull thiefe, you murdering Tyran you, *Sonn. 129.*

You rebell-run-away, to Lord and Lady vntrue,

Poems.

Antrophel &

Stella

Page 62.

Eight lines annotated 'Poems.', 'Astrophel and Stella.' and 'Sonn.129.', with the fourth line underlined: 'For thy face tempts my soule to leave the heav'n for thee,'

This extract is taken from the fourteenth stanza with two lines from the following and ultimate stanza of the Fifth song from the 1599 edition of Sidney's *Astrophil and Stella*. The song was written in a slightly altered form for the *Old Arcadia* and is thought to have been abandoned by Sidney when he began to rewrite the work (Sidney 1967, xviii).

At the beginning of the song the poet heaps abuse on Stella's head as she has rejected him and although he calls her worse than a witch, a devil, confesses he still loves her and tells her to 'mend yet your froward mind' and he will still praise her in his verses.

Sonnet 129.

To shun the heaven that leads men to this hell.

14

The sonnet expresses the poet's guilt and intense revulsion from his feelings of excessive depths of lust and sensual indulgence.

The New Variorum quotes Massey in 1888, who finds an influence in Sidney's *Thou Blind Man's Mark*, sonnet 31 of *Certain Sonnets*, dealing with Desire and its evils and notes that Lee in his *Life* reiterates this (Lee 1898). He is quoted saying 'the ravages of lust is a favourite topic of sonneteers' and lists a number of commentators with many examples, and Rollins himself concurs. Noyes in 1924 and Brooke in 1936 mention a parallel in *Lucrece* (Shakespeare 1944).

Blakemore Evans also gives countless examples of possible influences and suggests Shakespearean works similarly expressing 'sexual nausea' having a verbal link with the sonnet, and also points to *The Rape of Lucrece*, 211-15, 239-40, 687-735, 867-924. He

acknowledges the sexual innuendo of both 'heaven' and 'hell', and compares *King Lear* 3.6.7 and 4.6.124-9, but editors are not in agreement about this. Kerrigan rejects a sexual connotation to 'hell' and points out that 'heaven' refers, by extension, to 'woman' in general and, contextually, to a particular woman. Ingram and Redpath concur with this and say it can be 'the experience of bliss' as well.

Seymour-Smith comments that 'heaven' here applies to the 'bliss in proof' (11) which line he glosses as 'Blissful while it is being experienced'. Booth glosses 'heaven' as 'the *bliss*, the heavenly pleasure;' and a heaven-like place, with a play on 'haven', but also a play on 'having' and cites *Cymbeline* 3.2.60 and *Richard II*, 1.3.275-6.

None of these critics mention the Sidney song as belonging to the tradition and, apart from the temptation of leaving heaven, there is little parallel to be found between it and the sonnet except the verbal one. The song has none of the sonnet's immense strength and power of feeling conveying hatred and disgust of lust and a helpless inability to resist the degradation of gross sensuality. In the song the poet's strongest hatred seems gentle by compare and is turned on Stella. In reviling her as a devil, he expresses temptation as a wish to free himself from the heaven of receiving and praising her favours to fly to the hell her refusal has brought him.

For me, I do Nature vnidle know,
 And know great causes, great effects procure:
 And know those Bodies high raigne on the low.
 And if these rules did faile, prooffe makes me sure,
 Who oft fore-judge my after-following race,
By onely those two stares in Stellas face.

12157

Astrophel & Stella

Poems.

Sonn. 14.

Be-

Page 63.

Six printed lines of verse annotated 'Poems.', 'Sonn.14.' and 'Astrophil and Stella.', with the two last lines of the quotation underlined.

The extract from sonnet 26 of Sidney's *Astrophil and Stella*.

The poet claims to scorn the 'dusty wits' who believe the heavenly bodies adorn the sky without the purpose of influencing earthly events. In the sestet he declares his faith in the power of the stars to affect the future, his proof being the same power possessed by the stars that are Stella's eyes.

Sonnet 14.

But from thine eyes my knowledge I derive,
And, constant stars, in them I read ...

9-10

The New Variorum notes Dowden in 1881, Massey in 1888 and D.C. Allen in 1941 remark on the borrowing from Sidney's 26th sonnet in *Astrophil and Stella* (Shakespeare 1944). Kerrigan adds to this by saying: 'Central to that poem, and functioning like Shakespeare's *constant stars*, are "the two stars in Stella's face".' Blakemore Evans recognises the borrowing and says lines 9-10 are 'probably derived from Sidney's 26 11-14 and from *Arcadia* 'O sweet Philoclea... thy heavenly face is my Astronomie' and compares this with 'And yet methinks I have astronomy;' in line 2 of the sonnet. Both these editors comment that the comparison of lovers' eyes to stars was commonplace, and Blakemore Evans compares many other writings.

The theme and sentiments of Shakespeare's sonnet are very similar to the Sidney sonnet throughout.

pleas'd.

Poems. Son. 28. 37

I would have made suit else for your Lordships service.
 • *Sot.* In some sort I am satisfied now, mend your manners,
 But thou art a melancholly fellow, veng'ance melancholly,
 And that may breed a insurrection amongst us;
 Go too, Ile lay the best part of two pots now
 Thou art in love, and I can gueffe with whom too,
 I saw the wench that twir'd and twinkled at thee,
 The other day; the wench that's new come hither,
 The young smug wench. *Women Pleas'd.*
Sil. You know more then I feele Sir. (for thee.

Page 64.

Ten lines from a printed play with rules to left and right, headed *pleas'd* and [page] 37, annotated 'Poems.', 'Sonn.28' and 'Women Pleas'd'. The seventh line of the passage is underlined: 'I saw the wench that twir'd and twinkled at thee,'

This extract is from *Women Pleased* by John Fletcher, published in the Beaumont and Fletcher collected works of 1647. The play's title has varied, perhaps due to several transferences of copyright; it was entered in the Stationers' Register in 1647 as *The Woemen Pleased*, and appears in the First and Second Folios as *Women Pleas'd*. There is no firm evidence as to the date of the writing and performances and a first performance may have taken place in 1619-23, as the play belonged to the King's Men and the cast given in the Folio of 1679 were acting between those dates, but there may have been a lost earlier version (Gabler 1982, 443). The lines are taken from 4.1.40-8. and spoken by Soto to Silvio who has been banished from the court as his love for Belvidere, the daughter of the ruling Duchess, is unacceptable. He is disguised and working as a farm servant employed by the father of Soto who is himself a servant of his friend Claudio. 'The wench' that's 'new come hither' is Belvidere, also disguised, who returns Silvio's love and is now seeking to make herself known to him.

Silvio's identity is unknown to Soto; Belvidere is also unrecognised by Soto who observes her 'twiring', a word used here by him, a clown, in a pejorative sense, and calling her 'the young smug wench', unaware that she is the Duchess' daughter.

The OED defines the adjective Smug in a number of ways; a possible meaning is: 'Of the face... : Smooth, sleek' but, more likely, 'of women or girls' the definition is '(Common c.1590-1650 in the older sense of the word)'; this 'older sense' of smug is not easily arrived at, but it would seem at best undistinguished or inferior, even sluttish, as it might be used in reference to a prostitute, which would be sure to make the remark more ridiculous in this case.

See pp. 9 and 17, relating also to the use of 'twire'. The word seems to have had a controversial meaning up to the mid Nineteenth century. The OED states that earlier there was a considerable variance on the definition.

Sonnet 28.

When sparkling stars twire not thou gild'st the even.

12

Most of the comments of editors are concerned with 'twire' and its meaning; Halliwell-Phillipps seems the only one of the earlier editors to recognise the comparison with Fletcher's play. Ingram and Redpath remark on the usage by Jonson, Marston and Fletcher and Booth writes that 'to twire' meaning 'to peek' was not very rare in the early seventeenth century.

See p.9 for definition of the word and discussion of the editors.

Mol. Good my Lord, let not my hame condemne me to you
A fencer I hope may be cal'd a coward, is he so for that?
If all that haue ill names in London, were to be whipt, (ther
And to pay but twelue pence a peece to the beadle, I would ra-
Haue his office, then a Constables.

Iack. Dap. So would I Capitaine *Mol.* 'twere a sweet tick-
ling office i' faith.

Exeunt.

Poems.

Enter Sir Alexander Wengraue, Goshawke and

Greenewit, and others.

Joan's Complaint p. 374. l. 13. cur. The Morning

Alex. My sonne marry a theefe, that impudent girle, forles
Whom all the world sticke their worst eyes vpon?

Greene. How will your care preuent it?

Gosh. 'Tis impossible.

Page 65.

Lines from a printed play annotated 'The Roaring Girle', 'Poems.' and 'Lover's Complaint p. 374. l.13. cur.' with the second of Sir Alexander's lines underlined: 'Whom all the world sticke their worst eyes vpon', with a small circled cypher (=) marking the line.

See p.19 for details of *The Roaring Girle*. The same edition (STC 17908) is the source of the extract. In more recent editions of the play there are scene divisions and these lines are 5.1.323-29 continued into 5.2.1-3. In the passage above, Sir Alexander is deploring 'a theefe, that impudent girle', Mol, who exposes herself before 'all the world', whom he believes his son plans to marry.

A Lover's Complaint.

The Variorum of 1821 prints 'l.13', on p.374, but in recent editions the line reads:

'The maidens' eyes stuck over all his face'.

81

In the poem, unlike the play, it is not 'worst' eyes, but admiring, even besotted, loving looks. Kerrigan says it is an 'entirely Shakespearian way of describing the youth's sexual magnetism,' with the image of women's eyes glued to his features, and draws attention to *Measure for Measure* 4.1.59-60 and *Timon of Athens* 4.3.262-5, where in both plays eyes and other features are said to be admiringly 'stuck' on greatness.

No editor draws attention to the comparison.

For another reference to line 81 in *A Lover's Complaint* see p.74.

An invective
against the
enemies of
Poetry.

With the enemies of poetry, I care not if I haue a
bout ; and those are they that tearme our best writers but
babbling ballat-makers, holding them fantastickall fooles
that haue wit, but cannot tell how to vse it. I, my
selfe, haue beene so censured among some dull-headed
diuines, who deeme it no more cunning to write an ex-
quisit poem, than to preach pure Calvin, or distill the

Louis I.

Pierce Penelose

Page 66.

Seven lines of printed prose. Annotated 'Pierce Penillesse' and 'Lover's C.' with three words underlined: 'preach pure Calvin,'

This extract is taken from *Pierce Pennillesse his supplication to the Divell* by Thomas Nashe (1567-c.1601), and is a reprint of the 1592 edition, edited by John Payne Collier for the Shakspeare Society.

The work was first published in 1592 (STC 18371), and was part of a war of words between Nashe and Gabriel Harvey (1567-c.1623) whom the latter had earlier attacked in the preface to Greene's *Menaphon* (Nashe 1964). The edition was reprinted twice in that year and there were two further editions in 1593 and 1595.

A satirist, and one of the University wits, Nashe disliked and mocked writers who were plagiarists or euphuists, who by this date were using ridiculously artificial language. This piece is addressed by Pierce to the Devil begging him for a loan, as Society has ignored his work, '... and I myself, in prime of my best wit, laid open to poverty.' He despises the 'babling ballat-makers,' who are successful and have money, and especially Puritans, the 'dull-headed divines,'

A Lover's Complaint.

Halliwell-Phillipps must have seen a parallel to the phrase used by Nashe and the lines referring to the subterfuge of the seducer and his false air of virtue:

Against the thing he thought he would exclaim;
When he most burned in heart-wished luxury.
He preached pure maid and praised cold chastity.

A Lover's Complaint was first published with the sonnets in 1609 but Kerrigan and others think there is evidence that the poem post-dates 1600.

This vilaine, in likewise, sought first with piteous sighes,
whiche, saust with sugred woordes, did serve in steede of
harauldes to perswade her to yeeld up the keyes of the for-
tresse, that with peaceable entrie he might take possession at
his pleasure; but beeyng by her repulsed, and the flagge of
defaunce displaied upon the bulworke, then with thunderyng

Lovings.

Rich's Farewell. 1588.

Page 67.

Six lines of printed prose annotated 'Riche's Farewell. 1581.' and 'Lover's C.'

This passage is taken from *Sappho, Duke of Mantona* one of the stories in *Barnabe Riche His Farewell to Military Profession* by Barnaby Rich in a Shakspeare Society reprint of the 1581 edition. This story tells of the misfortunes of the exiled Duke and his family. The Duchess has been separated from her husband, and her attempted seduction by an innkeeper is narrated in this episode, taken from an early part of the story.

See p.6 for details of the edition from which the extract has been cut.

A Lover's Complaint.

There are a number of references in the poem describing wooing and seduction. Both works both have the metaphor of the besieged city and describe an ingratiating approach. The general tone of the images in the story describing the seducer's false approaches with 'piteous sighes... saust with sugred woordes' in order to enter the besieged fortress 'at his pleasure', has parallels in the initial part of the seduction in the poem (lines 170 and 172), where the 'city' is eventually conquered and held as the maiden yields, shaking off her 'sober guards' (298). The poem is much more discursive, as wooing and seduction is the theme. The prose deals with the subject in a few short lines, when the tormentor sees 'the flagge of defiaunce displaied upon the bulworke' he resorts to 'thundering threates', behavior resembling a direct military attack.

The analogy of Love and War was a commonplace in literature of the time.

Sealed
68

SEALED LETTERS.—Observing, in a collection of old papers, the wax seals were interwoven with unwrought silk, may I ask at what period the practice became general?

Diss, June 8.

W. M.

W. M.

Garnier, in his *Histoire de France*, quoted in the *Esprit des Journeaux*, April 1782, states, Charles the Fifth, when indisposed with the gout, “s’efforçoit d’ouvrier la lettre de Henri, mais comme elle étoit enlacée avec de fils de soie, ses doigts couvrent de nodus et presque perclus ne pouvoit les rompre.”

Shakespeare, in his *Lover’s Complaint*, alludes to the custom:

— Letters sadly penn’d in blood,
With sleided silk, feat and affectedly
Enswath’d and seal’d to curious secrecy.

Sir John Cullum describes a letter so secured, that had been transmitted from Christina, Queen of Sweden, to our Charles the Second. In fact, the practice continued among the upper ranks of society in England during the reign of King William the Third.

Page 68.

A short printed passage with rules to left and right headed SEALED LETTERS. It is dated 'Diss, June 8.' and signed with the initials W. M. asking about the general practice of using silk with wax seals. Annotated 'cur.'

The question is taken from the correspondence in a newspaper or periodical which has not been identified.

W. M. asks when the practise of interweaving wax seals with unwrought silk 'became general'. It appears from the reply that from a more general use, the method continued into the reign of William III 'among the upper ranks of society'.

The reply gives instances of its use by Charles V of France, described in Garnier's *Histoire de France*, on a letter from Queen Christina of Sweden to Charles II of England and also in lines of *A Lover's Complaint*, 47-9.

A Lover's Complaint.

The maid is described as parting from the contents of a basket which contains the keepsakes and gifts of her deceiver. Among them are letters, 'penned in blood'.

With sleided silk feat and affectedly

Enswathed and sealed to curious secrecy.

48-9

Halliwell-Phillipps says *sleided* silk is untwisted silk, prepared to be used in the weaver's *sley*, or *slay* and provides an illustration of a letter with the seal. He compares *Pericles*: ' "B't when they weaved the sleided silk" (IV, Chorus 21)', [Prologue Sc.15, 21 Wells and Taylor 1988] and quotes Malone and Steevens (1790) on the use of the silk in

sealing letters (Shakespeare 1865). Roe quotes the OED definition of 'sleaved silk' as a variant of 'sleave-silk', silk which can be separated into filaments for embroidery. Kerrigan defines the word 'sleided' as 'a rare form of the never very common word "sleaved" ("to sleeve" being to ravel out a thread until it becomes floss").' He also quotes *Pericles*, and *Troilus and Cressida*: 'Thou idle immaterial skein of sleeve-silk' (5.1. 27-8).

bite peculiar and especial Beasts baitings and stage playes, yea and contentions for the prise, of Oratours and Poets besides. He gave a * largesse to the people thrice: to wit, three hundred sesterces a peece: & at the * shew of the sword fight a most plenteous dinner. At the solemne * Septimontiall sacrifice, hee made a dole of Viands, allowing to the Senatours and gentlemen faire large paniers: to the commons, small * maunds with Cates in them: and was the first himselfe that fell to his meat. The next day after, he * skattered among the * Missils of all sorts: and because the greater part thereof, fell to the rankes of the common people, he pronounced by word of mouth for every skaffold of Senatours and gentlemen, 50. tickets or tallies.

Hollands Histories, 1606.

Bene:

* Congiarium

* Xiphilin

* So, Called of the seauen hills, whereupon the Cines stood.

* Or Baskets.

* Or Sent.

* Gifts or favours.

Page 69.

Ten lines of printed prose annotated 'Poems.' and 'Holland's Suetonius, 1606.' with 'maunds' in the sixth line and the annotation 'Or Baskets' in the left margin underlined.

The Twelve Caesars written by the Roman Gaius Suetonius Tranquillus was translated by Philemon Holland (1552-1637), a schoolmaster from Coventry, in 1605-6. This extract from the edition of 1606, is from the life of the Emperor Domitian in which some of the customs of his reign are being described (Suetonius, 1606, section 4, 262). The maunds, glossed in the margin as baskets, were used to distribute 'cates' to the common people when on a special festival held to celebrate the Seven Hills of Rome: 'At the solemne Septimontiall sacrifice, hee made a dole of Viands, and allowing to the Senatours and gentlemen faire large paniars: to the commons smal maunds with Cates in them...'

The work was published in 1606 (STC 23422) and became popular reading like many of Holland's other Latin translations, particularly his earlier translation of Pliny's natural history, entitled *The Historie of the World, commonly called the Naturall Historie of C. Plinius Secundus* (1601).

A Lover's Complaint.

The word 'Maund' occurs in this poem.

A thousand favours from a maund she drew,

36

In the opening of the poem 'a fickle maid full pale,' sits, seen by the teller of the sad story, 'storming her world with sorrow's wind and rain', takes from a basket jewels and other love-tokens, described as 'a thousand favours', and throws them away into the river.

The basket, called a maund in the poem, is a word which is given in the OED in a variety of spellings, and defined as a wicker or woven basket, with a handle or handles with the earliest example *c.* 725.

Halliwell-Phillipps glosses 'a basket' and says it is 'still in use' (Halliwell-Phillipps 1855) and a note in his *Works* quotes Cotgrave's Dictionary (Shakespeare 1865), see p.70. The New Variorum cites Malone (1780) glossing a hand basket and Gildon in 1710 'a basket, scrip' (Shakespeare 1944). The latter is defined in the OED as 'a beggar's, traveller's or pilgrim's wallet, or satchel, now archaic.'

See pp.70, 72, 73, 75, 76, 77, 79 for other entries giving examples of 'maund' in which it is also spelt 'maunde' and 'mawnde'.

'cates' in *The Twelve Caesars* are defined in the OED as 'choice morsels or dainties (1578)', having originally been the word used for 'bought provisions'.

Soumets
 70

Poland
 Banniers: in Ground keepers, those that are appointed
 to look the water, and keepe beaumont of grounds, at times
 wherein they are not to be taken, a Boungoghnois.
 Bannet: f. A Maund, Humpen, Elasket, or great Bas-
 ket.
 Bannet: f. Droid do bannet, Bannet: f. Pic.

Page 70.

Seven printed lines of prose, a part of three entries under 'B' in a French/English dictionary. Annotated 'Poems' and 'Cotgrave', with *Maund* and *Flasket* underlined.

This extract is taken from the 1632 edition of *A Dictionarie of the French and English Tongues* compiled by Randle Cotgrave (STC 5831). The underlined words are two of the English nouns given as the translation of 'Banne'. Halliwell-Phillipps may have underlined 'Flasket' in error as there is no record of it in Shakespeare's works. See p.57 for details of the dictionary.

See p.69 for details of 'maund'.

A Lover's Complaint

This entry is relating to line 36 of the poem.

Par. Yes marry is she fir,
But somewhat private: have you a businesse with her?

Pin. Yes forsooth have I, and a serious businesse.

Par. May not we know?

Pin. Yes, when you can keep counsell. *Reus*

Par. How prettily he looks? he's a souldier sure,
His rudenesse fits so handsomly upon him. *var. p. 376.*

Quif. A good blunt gentleman.

Pin. Yes marry am I: *Thu I saw] Princessse*
Yet for a push or two at sharp, an't please you —

Par. My honest friend, you know not who you speak to:
This is the Princessse Aunt.

Page 71.

Twelve lines from a printed play with rules to left and right annotated 'The Island Princesse', 'var. p. 376.' and 'Poems'. The seventh line: 'His rudenesse sits so handsomly upon him' underlined.

The annotation 'var. p.376' refers to a page in the 1821 Variorum, where the line occurs.

The Island Princess is in the Beaumont and Fletcher canon, first printed in the Folio of 1647, from which the extract is taken. It is generally thought to be the work of Fletcher. The play was written in 1620-1 and presented at Court just after Christmas in 1621, probably the first performance. It was printed in both Folio collections and became popular in revised versions after the Restoration when it was performed in 1668 before the King and Queen and there was a Quarto edition in the following year. Nahum Tate wrote a revised version which he printed in 1687, and in 1699 there was a revision as 'a musical tragi-comedy' with music by Purcell and others which was printed that year, with several reprintings in the first half of the eighteenth century. The original text was again published in 1717, which indicates the popularity enjoyed by the fashionable musical version (Williams 1982, 541-2).

The action is set on a remote island visited by Portuguese seafarers. The line (3.1.122), is part of an aside spoken by Panura, the Princess Quisara's waiting-woman, to the Princess's aunt Quisana as they discuss Pyniero, described as 'a merry Captain.'

A Lover's Complaint.

His rudeness so with his authorised youth
Did livery falseness in a pride of truth.

Earlier in the verse the maid tells how her seducer, if moved, was 'a storm'; yet he was still lovable like a wind coming in the early Spring 'when winds breathe sweet, unruly though they be.'

Kerrigan comments that 'his boyish roughness' is justified by his youth and Rowe 'his youthfulness licensed his unpolished behaviour'.

In the play the 'rudeness' of 'a merry Captain' is a description of bluff heartiness. The use of 'rudeness' to describe a condition of youth is a rough boisterous violence, in the case of the seducer this is put to the sinister end of hiding treachery. Fletcher's phrase echoes the phrase in the poem, perhaps deliberately, but the word was in general use in the literature in varied shades of meaning. A definition of 'rude' in the OED with the last example in 1538 is given as 'Absence of virtue or goodness' and this may have been wordplay used ironically in *A Lover's Complaint*.

Sounds

72

Copácho, or Esportón, a great basket,
maund, or basket. Also a trunk or
bammer. Also a fishermans great bas-

Pocins. 504

Page 72.

Three lines from a Spanish/English Dictionary . Annotated 'Poems.' and '504' and with *maund* underlined. This word is one of several English nouns given as translations for the Spanish 'Copacho' or 'Esporton'.

No explanation has been found for '504', annotated also in pp.12, 27 and 76, all from unrelated pages of the dictionary.

The extract is from p.56 of the 1599 edition (STC 19620) of Percyvall's Spanish/English dictionary, revised by Minsheu; entered, presumably in error, on p.56, in a column headed 'can' between 'Capacho de molino' and 'Capacho', (a kind of fruit basket').

See p.12 for details of the dictionary, and p. 69 for details of 'maund'.

A Lover's Complaint

'Maund' occurs in line 36 of the poem.

Tammy
- 73

Breteleur : m. A brabler, chider, brawler, or wrangler;
a litigious, or vaine talker.

~~Poland~~ Bretelles d'une horte. The arms, or handles of a basket,
or maund; (In France they are commonly made of a
peece of a girtb.)

Page 73.

Two printed entries taken from a French/English dictionary. Annotated 'Poems' and with *maund*, forming part of the translation of 'Bretelles d'une hotte' (*the arms, or handles of a basket, or maund;*) underlined.

This extract is taken from the 1632 edition of *A Dictionarie of the French and English Tongues* compiled by Randle Cotgrave (STC 5831). See p.57 for details.

See p 69 for details of 'maund'.

A Lover's Complaint.

The entry relates to line 36 of the poem.

Al. Let him be what he wil: he was a begger,
And there i'll leave him.

Reusd. cur.
Seb. The more the Court must answer;
But certainly I think, though she might favour him,
And love his goodnesse, as he was an honest man:
She never with loose eyes stuck on his person.

The Pilgrim
Al. She is so full of conscience too, and charity,
And outward holinesse, she will undoe me:

towne
compt.

Page 74.

Eight lines from a printed play, with rules to left and right. Annotated 'Poems.', 'cur.' 'The Pilgrim' and 'Lover's Compl.', with 'she never with loose eyes stuck on his person.' underlined.

This piece is an extract from the 1647 edition of *The Pilgrim* 1.1.68-74, a play recognised to be the work of John Fletcher and published in the Beaumont and Fletcher folio of 1647. It is thought to have been written in 1621 and finished in time to be performed at Court by the King's Men on New Year's Day 1622. It was presented at Court again in the following December, and was included in a list of the King's Men's plays in 1641 (Hoy 1985, 113). The title was included in a list of the King's Men's plays after the Restoration in 1669 and was presented at the Theatre Royal, Drury Lane in 1700 in a revised version by Vanbrugh for which Dryden wrote a Prologue and Epilogue, a Song, and a Masque. This version remained popular throughout the Eighteenth century, with many performances recorded. A final revision was written and produced by John Philip Kemble in 1787 (Hoy 1985, 118-19).

The line is spoken by Seberto to his friend Alphonso, 'an old angry Gentleman', in defence of Alinda, the latter's daughter. Alphonso is angry with her for favouring a young man of whom he disapproves and says she 'would shoot her eyes like meteors at him', at which his friend Seberto protests that 'she never with loose eyes stuck on his person' and earlier in the scene calls her 'so modest, wise.'

A Lover's Complaint.

The maidens' eyes stuck over his face.

In the play the eyes are 'loose', implying flirtatious, immodest looks, while the eyes that are 'stuck' in *A Lover's Complaint* are not necessarily wanton but merely enamoured of the youth.

See p.65 for another reference to line 81.

To Mantle; kindly to embrace.

A Marrow; a Companion or Fellow.

A pair of Gloves or Shooes are not Marrows, i.e. Fellows. *Vox generalis.*

Mauks, Makes, Maddocks; Maggots by variation of dialect.

Mauls; Mallowes. Var. dialect.

A Maund; a Handbasket with two lids, *ab AS. Mand. Fr. G. Mandt. Ital. Rem.*

Madia, corbis ansatus, utrumque à Lat. 428.

Manus quia propter ansas manu commodè circumferri potest, Skinner. It is used also in the South.

Meath; *Vox agro Lincoln. usitatissima, ut ubi dicimus, I give thee the Meath of the buying, i.e. tibi optionem & plenariam potestatem pretii seu emptionis facio, ab AS. Mædh, Mæht, Mædgh, Mægen, Potentia, potestas; hoc à verbo Magan posse, Skinner.*

My Meaugh; my Wives Brother, or Sisters Husband.

Meedless; Unruly.

Meet or Mete; Measure. *Vox general.*

Meet now, just now.

Meeterly, Meetberly, Meederly; handsomely, modestly: as *ow meeterly*, from meet, fit. We use it for indifferently, mediocriter, as in that Proverb, *Meeterly as Maids are in fairness.* Mr. Br.

A

Journal
—
75

Page 75.

Page 46 from the printed page of a dictionary headed *North Country Words* One entry is under *Maund*, defined as 'a Handbasket with two lids,' beside which is annotated 'Poems.' and '428.'

The Dictionary has not been identified.

A Lover's Complaint

See p.69 for the first entry concerning 'maund'.

* † Alhclga, the staple of a Locke or bolt.
Also the hollownes or gaping of teeth
standing wide one from another.

† Alhelí, vide Alhailí.

† Alhéña, f. priuet, or priuie primtree.

† Alhilél, or Alfidél, a pin.

* † Alhólbás, fenugreeke.

† Alhócigo, Alhóftigo, or Alfócigo,
fysticke nuts, or fisticke tree.

† Aholí, a place to keepe salt, a barne, a
corne garret, a garner, a maund.

† Alhólvás, fenugreeke.

† Alhómbra, f. a carpet.

† Alhóndiga, f. a shop, a merchants
warehouse, a barne, a garner for corne.

Poems.

504.

Page 76.

Several entries from a Spanish/English dictionary under 'A', with '*maund*' underlined in part of the definition for 'Aholi': *a place to keep salt, a barne, a corne garret, a garner, a maund.* Annotated 'Poems' and '504'.

The above extract is taken from the 1599 edition (STC 19620) of Percyvall's dictionary. Aholi is given among the 'Alh' entries, under a column headed 'ALH'.

A Lover's Complaint

See p 69 for editors comments on 'maund'.

The English Parnassus. 1677. 381

Whose humours in sweet temper lye
With undisturbed harmony.
The humours calm.

Hear.

To salute the ear. To be presented to the ear.
To strike, to beat the ear.
To entertain the attentive ear.
To glad the ear. To wound, to stab the ear.

Hearken, v. Attend.

To grace with attention.
To lend a willing, yielding ear.
To lend soft audience. } Afford the speakers tongue an ear.

Hear.

The busie furnace. The spring of heat and life.
The anvil on which all the thoughts do beat.

*Lowering
Complains.*

Page 76v.

Twelve lines cut from *The English Parnassus*, annotated 1677 with part of the third line of a section headed *Hearken, v. Attend* 'Afford the speakers tongue an ear.' underlined with 'Lover's Complaint.' noted in the margin.

A Lover's Complaint.

There is no direct parallel to the lines quoted but three instances of attending or affording an ear to the speaker may be found: in the attention of the poem's narrator, 'My spirits t'attend this double voice accorded,/ And down I laid to list the sad-tuned tale;' (3-4); in the attention of the 'reverend man' to the maid's story who '...desires to know/ In brief the grounds and motives of her woe.' (62-3) and (66-7), and in addition the maid herself and all who came in contact with the seducer, listened and admired the persuasive verbal skills of his 'subduing tongue' (120).

Town 4
— 47

Mund, (French) a Hand-basket, from *Mai* *Pens.*
nus, l. e. a hand, or from *Mandere*, l. e. to eat,
because they use to carry meat in it. 50.

Page 77.

Three lines excised from a dictionary defining *maund*, annotated 'Poems.' and '50'. The definition given, 'a Hand-basket' is qualified further as '(French)' and 'from *Manus*, i.e. a hand, or from *Mandere*, i.e. to eat, because they use to carry meat in it.'

This is an excerpt from *The New World of English Words*, a dictionary compiled by Edward Phillips (1630-1696). In 1658, he published the dictionary (Wing P2068), his greatest success, which went into several editions before his death and three subsequent editions in the seventeenth century, edited by J. Kersey. The edition is the third edition of 1671 (Wing P2071).

Edward Phillips, a nephew of Milton, was largely educated by him. He came down from Oxford without a degree and, apart from two periods in aristocratic houses as tutor, embarked on a literary career producing works of poetry, novels, essays and other works, among them an index of world poets. The dictionary was based on earlier works and Phillips was bitterly attacked for plagiarism, and later for errors, by Thomas Blount, whose *Glossographia* had appeared two years earlier.

A Lover's Complaint.

'maund', occurs in line 36, see p.69 for details.

My cheeks are guttered with my fretting tears.
To launder cheeks and handkerchiefs in tears.
So wept *Pandion* when to *Tereus* he
Gave *Philomel*. Scarce could he bid farewel;
Sobs to engage his troubled speech.
Such tears wept *Mirrha* now become a Tree.
Abortive tears flow from their Spring.

Lovers Complaint.

English Parasols,

1677.

Page 77v.

A seven line excerpt from *The English Parnassus*, with 'Lovers Complaint.', 'English Parnassus, 1677.' annotated at the margin and with 'launder' underlined in the line 'To launder cheeks and handkerchiefs in tears.'

The passage is in the section headed *Weep v. Tears*.

A Lover's Complaint

Oft did she heave her napkin to her eyne,
Which on it had conceited characters,
Laund'ring the silken figures in the brine
That seasoned woe had pelleted in tears,

15-18

The New Variorum gives Malone's comment (1780): 'Laundering is wetting. The verb is now obsolete.' (Shakespeare 1938). The *Lover's Complaint* line, as *transf.* and *fig.*, is the earliest reference cited in the OED

Town 78

22

GERARDO,

Poem

And oh, thou cold and more then sober night!

That in dall calm'nesse sleep'st untill cleere day.

In absence of ~~thy~~ Sunnes all-glorious light.

Wert thou like me (sad night) to goe by way

By absence given'd, to lose so rich a fight;

Tearcs, sorrowes Tribute; and not sleepe, thou'dst pay.

He!

down
Complaint.

Page 78.

Six lines of verse headed 'GERARDO,' and [p] '22', with 'Poems' underlined; annotated 'Lovers Complaint.' and 'cur.' with 'thy' in the third line crossed out and replaced by 'the/' in the left margin. 'Teares, sorrowes Tribute;' in the last line is underlined and marked with an X.

This excerpt is from *Gerardo the Vnfortvnate Spaniard* by Don Gonçalo de Céspedes translated into English verse and dedicated to the Earls of Montgomery and Pembroke. This work was entered in the Stationers' Register and published in 1622 (STC - 4919). The translator, 'L. D.' on the title-page, is known to have been Leonard Digges. The lines from a song in sonnet form in the First Discourse are taken from a narrative related by Gerardo to his friend Leriano and are sung by musicians employed by Gerardo to serenade ladies admired by him and Ferdinando.

Leonard Digges, the Younger, (1588-1635) was a classical scholar and poet and translated *The Rape of Proserpine* by Claudian in 1617. He studied in various foreign universities and finally took up residence in University College Oxford in 1626, where he remained until his death. He is best remembered for two poems written in praise of Shakespeare, one of which is among the preliminaries to the 1623 Folio and the other to the 1640 edition of the poems.

A Lover's Complaint

Halliwell-Phillipps has given no specific reference and there is no direct parallel between the phrase in the play and any lines of the poem, although there is a connection in general terms. The poem has many passages describing tears, starting at lines 15-18 and continuing to describe the maid weeping by the river with 'fluxive eyes'. The maiden has genuine sorrow and weeps copiously, the riverbank weeps (38), but she tells of her lover using his tears as a wile; his passion, expressed sometimes as 'weeping water' (304) an 'art

of craft' which 'resolved my reason into tears;' (295-6). She tells of her lover's false tears, 'each cheek a river' (283), and bitterly contrasts his weeping with hers: '...our drops this difference bore:/ His poisoned me, and mine did him restore.' (300-1).

The English Parnassus: 1677.

An awful shade,

The meeting boughs exiling *Phæbus* made,

Natures green network. Leavy Canopy,

Which fortifies the visage from the Sun,

The bushy tops do bid the Sun forbear,

And checks the proud beams that would enter there.

Lovers Complaint

Page 78v.

Excerpt of five lines from *The English Parnassus*, marked '1677' and 'Lovers Complaint.' with a slight mark indicating the third line: 'Which fortifies the visage from the Sun,'.

The line is taken from a section under *Shade* and refers to the 'Leavy Canopy,' in the previous line.

A Lover's Complaint

Upon her head a platted hive of straw,
Which fortified her visage from the sun,

8-9

Although no reference is given, the second of these lines is the clear source of the line from the extract although it is not an exact quotation. The hat worn by the maid is explained by Kerrigan as 'a heavy straw hat, resembling a miniature bee-hive.' He glosses 'fortified' as 'protected'. 'Hive' is recorded in the OED as 'a headcovering of platted straw' (5a); the latest quotation given is 1758.

3 "Mawnde, *ubi* mete vassel (escale.)" CATH. ANG. Caxton says, in the Book for Travellers "Ghyselin the mande maker (*corbillier*) hath sold his vannes, his mandes (*corbilles*) or corffes." "Manne, mande, a maunde, flasket, open basket, or pannier having handles." CORG. This word is given by Ray, as used in the North, and noticed likewise in the Craven Dialect. It is commonly used in Devon: see Palmer's Glossary. ANG.-Sax. *maud, corbis*. It seems, as Spelman has suggested, that the Maunday, or dole distributed on Holy Thursday, derived its name from the baskets wherein it was given, and not from the Latin *mandatum*, in allusion to the command of Christ, or the French *mendier*. See a full account of the customs on this occasion in Brand's Popular Antiquities.

Page 79.

An excerpt of ten printed lines glossing 'Mawnde' in a note (3) of a commentary on a text. There are no annotations, identifications or references.

The extract, which has not been identified, seems to be an editorial note. Several dictionaries and glossaries and works of linguistic and antiquarian interest are mentioned:

Catholicon Anglicorum is an English / Latin wordbook *published c.1483*.

Caxton's *Book for Travellers* may refer to a *section of Description of Britain*, (1480)

[Appendix. — *Descriptions, Traves and Topography*.] Br. Lib. MS. C. 10. b.24.

John Ray (1627-1705) was primarily a naturalist, but published *A Collection of English Words not Generally Used* in 1674.

John Palmer (no dates), added a glossary to *A Dialogue in the Devonshire Dialect (in three parts) by a Lady [Mrs. Palmer]*, published in 1837, (British Library 1077.f.49).

Sir Henry Spelman (1564?-1641), the historian and antiquary and considered an authority on ecclesiastical law, published the first part of his *Glossary* in 1626. The second part was published posthumously in 1664.

John Brand (1744-1806), a clergyman antiquary produced, among his other works, *Observations on Popular Antiquities* in 1777. In later years this has been enlarged from an extensive collection of manuscript collections left by Brand, by a number of writers and the revised material published or included in antiquarian collections of popular customs.

See p.69 for the first entry concerning 'maunde' or 'mawnde'.

A Lover's Complaint

The word occurs in line 36.

And with her manly beauty did begin,
To uneffeminate his sleeker chin,
Whose Phoenix down began but to appear,
Like unshorn Velvet.
Whose bare outbrav'd the web it seem'd to bear.
Fresh beauty triumphs on the brow.
His height made him more than a boy;
His look would not allow him man.
The mossie down still growing on his chin.
Whose face as yet did not bewray his sex,

R 1

With

English Pamphlets, 1677.

Lovers' Complaint.

Page 79v.

An excerpt of ten lines of blank verse, with three marked, annotated 'Lover's Complaint.' and 'English Parnassus, 1677.' The extract ends the page, and bears the signature 'R r' and the catchword 'With'.

The passage is taken from a section of *The English Parnassus* (1677) headed *Young-man.*, beginning: 'And with her manly beauty did begin,/ To uneffeminate his sleeker chin,' the 'her' here being nature, and continues on the marked lines:

Whose Phoenix down began but to appear,
Like unshorn Velvet.
Whose bear oubrav'd the web it seem'd to bear.

A Lover's Complaint

The passage above is taken with some alteration from the lines of the poem:

His phoenix down began but to appear,
Like unshorn velvet, on that termless skin
Whose bare outbragged the web it seemed to wear;

92-95

In these lines the maid describes her youthful seducer with 'small show of man as yet upon his chin;'

Earlier editors consider the phoenix reference: Malone (1780) is uncertain and says: 'I suppose she means *matchless*, *rare* down'. The New Variorum reports that White,

writing in 1883, interprets the down as 'arising from the ashes of his youth' and Wyndham in 1898 considers both these interpretations and thinks it 'incomparable, or appertaining to a state of transition'; Mackail in 1912 thinks the word describes 'newly sprouting', while Alder in 1913 says simply: 'probably the down of this rare and beautiful creature.' (Shakespeare 1938). Roe's thoughts are on similar lines. He writes that the youth's down is 'compared to the bird's covering because of its rare and beautiful texture' Kerrigan notes that a phoenix is 'uniquely beautiful', and points to a comparison with the phoenix in sonnet 19.4.

that to be made in the life of the Testator^f. How
be it, it is not to be doubted, but that a man may
make his Testament in writing, wherein he dis-
poseth of his goods only, and so he may vse the
testimony of mo witnesses then two. Also if he
will he may procure the witnesses to subscribe
their names to the Testament; yea to euery page
of the Testament (if there be diuers) and it is a
good & a safe course, whereby many forgeries
might be preuented, or more easily detected.
But no man is tied to the obseruation of these
cawtels, except as before) no not so much as
to require the witnesses^h: so beneficiall are the
lawes of this Realme to the subiects of the same.

§. 14. quæ nōstratibus
non licet vindicare.
(vt cod. §. 14.) Et con-
tra Rogatio testium
quæ pro solennitate
in militari testō re-
quiritur. (cōmuni in-
terpretum calculo) ab
Angl. testantib⁹, non
ita necessario obser-
uatur.

d Milites ad solenni-
tates tantum iuris gē-
tium astringi videre
est apud Dec. in L. mi-
lites C. de testa. mil.
post Bar. in L. j. C. de
sacrofan. ecclē. & DD
in L. j. ff. de mil. testa.
Quib⁹ adde Siraque.

Swinnerton & Weller, 1611.

Page 80.

An excerpt of thirteen lines of prose annotated 'Swinburne on Willes, 1611' and 'L C.' and with 'cawtels' underlined in the text. 'Cawtels' is annotated in the text and the reader is referred in the Latin notes 'g' to a Statute on Wills, Book III of the Constitution of the Province of Canterbury. This note is not included in the excerpt.

The extract is taken from the second edition (1611) of *A Treatise of Testaments and Last Willes* (STC 23548) 'brought up-to-date and augmented' by Henry Swinburne (c.1560 - 1623), an ecclesiastical lawyer who became a judge of the Prerogative Court of the Archbishop of York. The work was entered in the Stationer's Register in 1590 and first published in 1591 (STC 23547); it was the first work written in England on the subject and became an important reference for legal practitioners and students. Many further editions were published in the following centuries.

'Cautel' is given a variety of definitions in the OED from the late fourteenth century onwards and into the nineteenth century, meaning a crafty device, a trick, a deceit. Cotgrave (1632) defines *cautelle* as 'a wile, cautel, sleight.' The word in Law denotes a precaution or cautious reservation, which clearly is the meaning in Swinburne, and can also define mere caution or wariness and had this meaning in ecclesiastical usage regarding the administration of the sacraments.

A Lover's Complaint

'Cautels' occurs in *A Lover's Complaint*; the maid describes her seducer as having '...a plenitude of subtle matter, Applied to cautels...' (302-3). She goes on to tell how he 'applied' several kinds of 'subtle matter', various appropriate posturings, - to deceive.

Malone in 1780 is quoted in the *New Variorum* glossing 'applied to cautels' as 'applied to insidious purposes, with subtilty and cunning' (Shakespeare 1938). Kerrigan

explains the verse and defines cautels as 'tricks', 'sleights' and Roe glosses: 'a completeness of crafty matter apt for deception.'

Wit without money. Pens

Lucas. You are so bashfull, and so
 I say, it is not a first word up and ride, though am content,
 that would they had I faith, besides, we lose the means
 part of our politticke government, if we become provokers,
 then wee are faire, and fit for mens embraces, when like
 townes, they lie before us ages, yet not carried, hold out
 their strongelt batteries, then compound too with the losse of
 honour, and march oft with our faire wedding: Colours
 flying, who are these?

Page 81.

An excerpt of nine lines of a play headed *Wit Without Money*. Annotated 'Poems' and 'Lover's C.' and with part of a phrase in the fifth and sixth lines underlined: 'when like townes, they lie before us ages,'

The entry is taken from the Quarto edition of a play written by John Fletcher which was entered in the Stationers' Register in 1639 and published in the same year (STC 1691), 'As it hath beene presented with good Applause at the private house in *Drurie Lane* by her Majesties Servants.' The play is included in the Second Folio of the collected Beaumont and Fletcher works published in 1679 and is distinctive in being the only one of the plays printed as verse throughout, although the 1639 Quarto is almost entirely in prose.

It was performed by both the King and Queen's Young Company and Queen Henrietta's Men between 1637 and 1639 and both companies, although closely linked, claimed ownership. Francis Beaumont is given as the author on the title-page, but it has been generally considered to be solely the work of Fletcher; more recently suggestions have been put forward that it is a revision, possibly by Shirley, of an earlier Fletcher play (Gabler 1985, 5).

This scene, 1.2.26-36 is between Isabell and Luce, the 'waiting gentlewoman'. Isabell is describing the situation arising from men besieging women 'like towns' and she advocates that women hold out and resist so that at last, without 'the losse of honour', they will 'march oft / With our faire wedding Colours flying' (Beaumont and Fletcher 1985).

A Lover's Complaint

With safest distance I mine honour shielded.

* * * *

' And long upon these terms I held my city

Till thus he gan besiege me: "Gentle maid,

151 and 176-7

Halliwell-Phillipps has not marked any particular lines, and the comparison between laying siege to a city and the seduction or wooing of a woman, contained in the metaphors of the lines quoted above, appears to be closest to the lines in the play, but was commonly used in the writing of the time.

Images from a battlefield are established early in the poem and continue to recur. There are a number of images of war such as 'encamped', 'fighting' (203), 'the scars of battle' (244), 'Love's arms...' (270); and of conquest: 'annexations' (207), 'trophies' (218), 'yield' (221), and 'force' (223). In the narration of the episode of the nun (232-252) metaphors of war continue, '...her force' (248) and 'when t'assail begun' (262).

The New Variorum notes two earlier comments on the city metaphor: Malone in 1790 compares *The Rape of Lucrece*, 'this sweet city' (469) and 'my Troy' (1547) and Schmidt in 1874 says 'city' is used 'figuratively, for female innocence guarded against assaults' (Shakespeare 1938).

Roe, points out that 'batt'ry' (277) was an assault with artillery while Kerrigan notes the 'images from gunnery introduced at 22-3, developed in 277 and 309-10 and says 'forces' and 'shocks' (273) 'were strongly associated with military action' in Shakespeare's time.

Pro. Pox of all his Canting; This foolish thing call'd verse
is a language as bad as Barbarisme to me: I can as soon turn
honest as Rimer.—Divinest Lady; I fear me you'l grow sick ^{*Poems.*}
of this bad Poet; give me but leave to silence him, I'll talk him
dead. Speak nothing but Swords and bullets: Or dart a fire ^{*Letter*}
from my Basilisks Eyes shall singe and scathe all his Poetry: ^{*Campbell*}
will do this or any thing, be it beyond the reach of Man or
Thought, to do you service. *Combat of Love & F.* 1858

Esh. Has your Sawcinesse done yet? or do you want breath
to conjure any further? Sure you forgot your Circle; else we

Page 82.

An excerpt of ten lines taken from a play annotated: 'Poems', 'Lovers Complaint' and 'Combat of Love & F. 1654', with the fifth line 'Speak nothing but Swords and bullets:' underlined.

The extract is from *The Combat of Love and Friendship* 2.4, a play written by Dr. Robert Mead and printed in 1654 'As it hath formerly been presented by the Gentlemen of Christ Church in Oxford' (Wing M1564). Robert Mead (1616-1653) wrote the work while he was an undergraduate at Christ Church, Oxford where it was performed by his fellow undergraduates but not published until after his death.

Apart from the play he wrote verse while he was up at Oxford. After a BA and MA he was created MD in the last days of the Royal occupation. His career changed when he served as a Captain in the army of Charles I, took part in several actions and was one of the commissioners who negotiated for the surrender of Oxford in 1646. He was expelled by the Oxford Parliament in 1648 and went abroad where he acted as Agent for Charles II in Sweden.

The scene in the play takes place in the second act when one of the characters, Pisistratus tells Ethusa how he will deal with Lamprias, a rival for her love; both have addressed verses to her. Pisistratus adopts a threatening stance towards his opponent, '...give me but leave to silence him' he asks Ethusa and the rest of the speech reads in the same vein: 'I'll talk him dead, Speak nothing but swords and bullets: Or deal a fire from my Basilisk Eyes shall singe and stifle all his Poetry.'

A Lover's Complaint

The lines in the play are on the general theme, a common one at the time, of the metaphor of war used frequently to describe the relationship between the sexes or in humorous banter and especially to describe the 'looks that could kill'. However there are no

lines in the poem corresponding directly to this as war metaphors are concerned with arms, laying siege, forced conquests and the like, which would be appropriate in general to the wooing and seduction in the poem. See p.81 for examples of this. The passage from the play is more comparable to a similar quotation from Barnaby Riche which Halliwell-Phillipps compares to the final couplet of Sonnet 139 (see p.6), although other commentators do not interpret the lines as he does.

Meeting with an old woman,
she rounded him the ears, & plainly
told him it was sovereignty. - Nash's
School of Potentates, 1648.

Page 83.

Four handwritten lines probably Halliwell-Phillipps' hand, giving a quotation ascribed to 'Nash's Schoole of Potentates, 1648.' and with 'rounded' underlined.

The work referred to is a translation from the Latin of Evenkellius Acatius by Thomas Nash entitled: *Gymnasiarchon* (a Greek word meaning a supervisor of athletic exercises, gymnasiarch), or *The Schoole of Potentates* by T. N. Philonomon, published in 1648 (Wing E3526A). A copy is recorded in the British Library catalogue (722.a.17) inscribed T. N(ash) Philonomon. Of the translation: 'Half the volume is occupied by "illustrations and observations" by the translator' (DNB).

Nash (1588-1648) was a member of the Inner Temple and the author of another work, *Quarternio, or a Fourfold Way to a Happy Life, set Forth in a Dialogue Between a Countryman and a Citizen, a Divine and a Lawyer*, published in 1633; this incorporated his opinions on a variety of subjects, and went into three editions. This is the first instance in the notebook of Halliwell-Phillipps's recording in various forms and spellings of a now obsolete sense of the verb 'to round'. See pp.84, 88, 89, 91, 92, 93, 95. In this entry the example is an unusual use of 'to round' as it reads 'shee rounded him the eare'. The word must have interested him particularly as he has noted eight examples of its use and its precise meaning in *The Passionate Pilgrim* was disputed among contemporary editors where it occurs in 18.51 as: 'She will not stick to round me on th'ear'. His definition of 'round' reads: 'To counsel secretly; to rowne, or whisper. It is of common occurrence under this form.' (Halliwell 1865).

Johnson glosses 'to round' as 'to whisper or to tell secretly', other editors speculated that the meaning may have been 'strike' as Verity suggested in 1890 and Pooler in 1911 concurred. Kittredge in 1936 says forthrightly with a Johnsonian ring, ' "Round *on*" cannot possibly mean "whisper *in*." Of course it means "box my ears." ' (Shakespeare 1938). If Verity, Pooler and Kittredge were correct in their judgement that the woman will either

whisper a scolding or box her husband's ears, the previous line declaring 'she will not stick' seems to indicate the latter. The expression is glossed simply by Evans as 'take me to task' and Roe agrees and quotes the OED 'taking privately to task' but mentions differing forms in the manuscripts and points out that 'round' in the sense of 'strike' or 'hit' is supplied but only in the noun and adjectival forms. The strongest meaning of the expression seems to be a verbal box on the ear.

The OED defines the verb 'to round' in three different senses, all denoting some aspect of 'to whisper' which were 'very common down to the 17th cent ...' and one definition records 'in later use *esp.* to take one (privately) to task'. Early examples do not record 'round on' or 'round in' (the ear); a use of 'round on' in the expression 'to turn round *on*' is defined as 'to assail, assault, *esp.* with words', but the first example of this use is given as 1882.

The Passionate Pilgrim.

In poem 18, the poet is cynically and somewhat wryly giving a dissertation on the relationship between the sexes in marriage and ends:

She will not stick to round me on the ear
To teach my tongue to be so long.

18, 51-2

The poem appears in the early editions of *The Passionate Pilgrim* and in the 1640 Benson edition; it also exists in two slightly varying manuscripts, now in the Folger Library (FO. MS. 1.112 and FO. MS. 2071.7). Halliwell-Phillipps is associated with one of these, having bought 1.112, the Lysons MS. in 1844. In this manuscript the phrase is 'ringe my eare'. He wrote in *Outlines*: 'A very early manuscript... with numerous variations, is preserved in a miscellany compiled, there is reason to believe, some few years before the appearance of the *Passionate Pilgrim*.' (Halliwell-Phillipps 1887, 402). This is one of the two manuscripts. Rollins records that Halliwell-Phillipps describes the poem of this

manuscript in *An Account of the Antiquities, Coins, Manuscripts,... Illustrative of the Life and Works of Shakespeare* etc., 1852, 126-30, in which he also claims the possibly pre-Shakespeare status of the poem: 'I very much doubt if any portion of the volume was written so late as 1590...' However, G. E. Dawson, the librarian of the Folger Library in 1938, established the date 'to be about 1600' (Shakespeare 1938, 311-12).

Malone was aware of this manuscript and in the editions of 1780 and 1790 he accepted Shakespeare as the author of 18, as did most early to mid-nineteenth-century editors; later opinions appear doubtful, although some commentators admit to a 'smack of his mind about it' as Masefield put it in 1911 (Shakespeare 1938, 553-54). Among modern editors, authorship doubts remain.

Polius

The ffith Bopke

Aeneas p'ereleste p'ince, to take that same in signe of grace.
 Went glad with great rewards, he did Acestes thus embrace.
 Most noble father deare, (for by these tokens well I see,
 The mightie king of heauen for thy good wilt both honour thee,)
 Thou shalt haue here a gift of old Anchises friend of thine,
 A drinking bolle of gold, that portraied is with figures fine,
 Which onto him sometime, Cisseus, great of Thraace the king,
 As token gaue of loue, for euermore with him to bring.
 So spake he, and with Laurell greene his temples twaine he tied,
 And loud before them all Acestes bido' chiefe he cried,
 For good Eurition did his preferment ought enuie,
 Though he alone it were, that brought againe the birch from skie.
 Advanced next with gifts was he that co'ld a sunder b'ast,
 And last of all was he that with his arrow strake the mast.
 When Lord Aeneas, ere these matches all v'iolued were,
 Epitides to him, Ascanius (mate and keeper there,
 He calld, and rounding thus to him he spake in secret eare.
 Go bid Ascanius (if by this time he the chiferng crue
 Assembled hath with him, and hoxes put in order due)

X

Page 84.

An excerpt of nineteen lines of verse printed in black-letter, headed 'The ffith Booke' and annotated 'Poems', '244' and 'X', the latter marking 'rounding thus to him he spake in secret eare.' in line 17. On this page 'fifth' in the running title is printed 'ffith', owing to a printer's error, which occurs on some other pages. The marked phrase is part of the third line of a rhymed triplet, marked in the right margin of the print by printed brackets, the only lines in the piece not in rhyming couplets.

The verse is taken from a page of the fifth book of Virgil's *Aeneid* in the English translation by Thomas Phaer, finished by Thomas Twyne, the edition of 1600, STC 24804. The passage describes the incident in which Aeneas has arrived in Sicily with his companions and, at the end of the Games marking the anniversary of his father Anchises' death, tells Epitides to call his son Ascanius, 'rounding thus to him he spake in secret ear,' which here seems to mean that he drew him close in order to whisper the instruction to tell Ascanius to proceed now with the display of the children and horses.

Publius Virgilius Maro (70-19 BC), the Roman poet, wrote the epic poem *The Aeneid*, his last work, in honour of the emperor Augustus and to celebrate the establishment of the Roman empire. The wanderings and adventures of Aeneas and his Trojan companions are told until their eventual foundation of the settlement of Latium, from which eventually came the city of Rome.

Thomas Phaer (1510?-1560), a practising lawyer and doctor who wrote on both subjects and also had extensive literary interests, had published a number of literary works before starting his translation of *The Aeneid* in 1555. He finished writing nine books by 1560, but died that year before completing the tenth. The last three books were completed by Thomas Twyne in 1584 and were followed by more editions in the following years and into the seventeenth century.

The Passionate Pilgrim.

See p.83 for details of the verb 'to round', which occurs in *The Passionate Pilgrim*

18.

Gostanzo. Well, try him, try him. [*Exit Gostanzo.*
Rinaldo. Thanks, sir, so I will.

See, this old politic dissembling knight,
 Now he perceives my father so affectionate,
 And that my brother may hereafter live
 By him and his, with equal use of either,
 He will put on a face of hollow friendship.
 But this will prove an excellent ground to sow
 The seed of mirth amongst us; I'll go seek
 Valerio and my brother, and tell them
 Such news of their affairs as they'll admire. [*Exit.*

Enter GAZETTA, BELLONORA, GRATIANA.

Gazetta. How happy are your fortunes above mine!
 Both still being woo'd and courted; still so feeding
 On the delights of love, that still you find
 An appetite to more; where I am cloy'd,
 And being bound to love-sports, care not for them.

Bellonora. That is your fault *Gazetta*; we have loves,
 And wish continued company with them
 In honour'd marriage rites, which you enjoy.
 But seld* or never can we get a look
 Of those we love: Fortunio my dear choice
 Dare not be known to love me. nor come near
 My father's house; where I as in a prison
 Consume my lost days, and the tedious nights,
 My father guarding me for one I hate;

Patrona
Pilgrimage
xi.

Page 85.

An excerpt of a printed passage from a play headed 'SC. 1.],' 'ALL FOOLS.' and [p.] 123. Annotated 'Passionate Pilgrim xi' and with 'seld* or never' in the text underlined.

All Fools, a play by George Chapman, was first printed in 1605 (STC 4963) but had been 'presented at the Black Fryers and lately before his Majestie' some years earlier. See p.28 for details of Chapman. The underlined words are marked with an asterisk; the edition seems to be an edited one, but has not been identified. The comedy concerns the progress of the love affairs of Valerio, Gostanzo's son, and Gratiana together with her brother Fortunio and Bellanora, Gostanzo's daughter. The lines are 1.1.400-409 and 1.2.1-4 in the Revels edition (Chapman 1968).

The Passionate Pilgrim

Halliwel-Phillipps has numbered the poem 'xi', as in Malone (Shakespeare 1780), but 'seld or never' occurs in 'X' in Boswell (Shakespeare 1821). and is numbered 13 in modern editions. Commentators are divided as to the authorship of this poem, although Malone accepted it as Shakespeare's; other earlier editors did also, with reservations. Three copies were printed in the eighteenth century, at least one claiming to be authentically Shakespeare's. Later, the authorship was doubted or rejected (Shakespeare 1938).

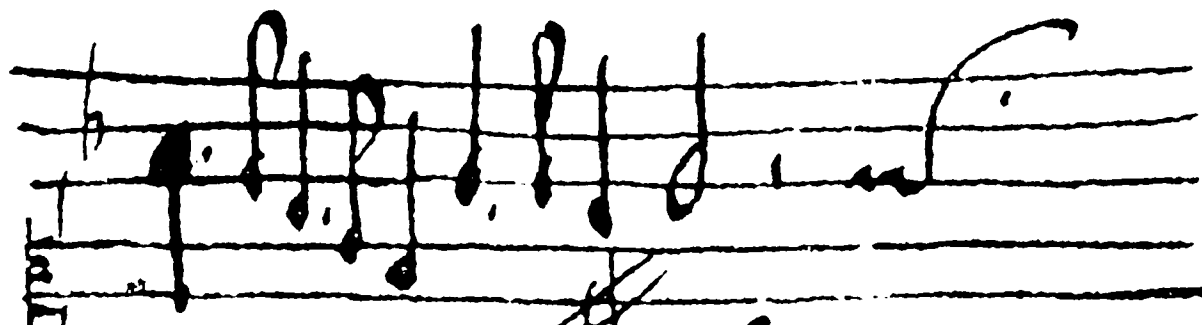
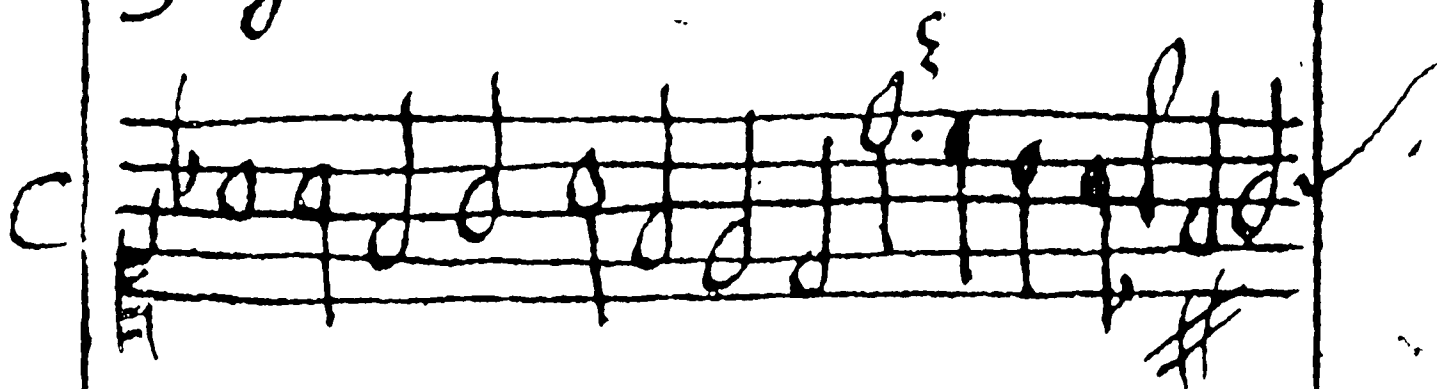
As goods lost are seld or never found,

7

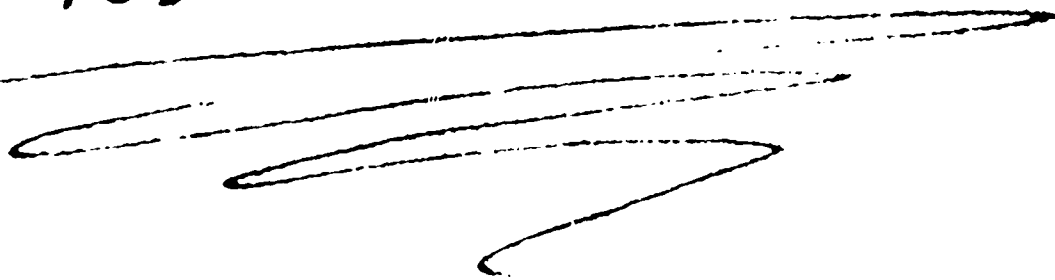
The OED defines 'seld' = seldom, an adverb, *Obs.* recorded as late as 1652 and the earliest recording c.1000. Rollins quotes Schmidt in 1875 citing its appearance in *Troilus*

and Cressida 4.5.150 (4.7.149 in Oxford) and *Coriolanus* (as a compound word) 2.1.229, [2.1.210 in Wells and Taylor 1988], and Prince also gives these instances.

fuga ~~...~~:



*f*to: dolandi de Lachrima
his own hande



Page 86.

A page of music manuscript with a small '4.' in the top right -hand corner above the page and 'fuga' inscribed at the top. A further inscription at the bottom reads: 'Jo : dolandi de Lachrimae his own hande'. Annotated: 'Poems.' and 'P.P.'

This is a reproduction of the signed manuscript of a few bars by John Dowland (?1564-?1625) the celebrated composer and lutanist. It is found in a book *Cato: Sive speculum morale...* printed at Frankfurt in 1585 and interleaved in the *Album Amicorum* of Johannes Cellarius of Nuremberg for 1599-1606. The contribution is not dated but is among those of 1603. It is now in the British Library MS Add. 978, f. 88. and is recorded in the Manuscript Catalogue of the library as 'Fugue by Jo[hn] Dolandus, sc. Douland, from his *Lachrimae*, published in 1605.' The manuscript was acquired in 1867 from Albert Cohn and may have been seen by Halliwell-Phillipps or even have been owned by him at an earlier date. This page of manuscript is reproduced in Diana Poulton's biography of Dowland in which it is described as: 'the opening of the tune of the Lord's Prayer from the English Protestant Psalter'. The music is explained as Dowland's 'musical point'. She adds that it is wrongly said to be 'a few bars of the Lacrimae' by W. Barclay Squire in the DNB (Poulton 1972, 594).

As his music was beginning to go out of fashion and seemed not to be to the taste of the Court, John Dowland was not granted an official position at court until 1612, when he was appointed one of the King's Lutes (Poulton 1972, 79), although he had been well known in court circles from Queen Elizabeth's time, and highly esteemed for all his work, particularly his *Lachrimae*. It is very likely that he and Shakespeare would have met when Shakespeare was a member of the King's Players. Dowland had such a reputation that he must have encountered all the artists of his day, especially those associated with the court. His compositions or lines from them are mentioned in countless plays written both while he was in Denmark and when he returned to England (Poulton 1972, 67-8).

The Passionate Pilgrim

The mention of Dowland in *The Passionate Pilgrim* 8 would account for Halliwell-Phillipps' interest in this manuscript with Dowland's signature:

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;

5-6

This poem, however, is now acknowledged to be by Richard Barnfield. It was first published as *Poems : In divers humors*, added to *The Encomion of Lady Pecunia; or the praise of money*, in the collection of 1598 (STC 1485). Early commentators were undecided whether the poem was Shakespeare's; Malone in 1780 thought it was, until he saw Barnfield's collection when he altered his opinion, but Boswell in 1821 wrote: 'I know not why...[VIII] is to be surrendered without a question...' and some later nineteenth-century editors agreed, although Knight and Collier subsequently changed their opinions. However the majority of editors, including Halliwell-Phillipps, decided the poem was Barnfield's (Shakespeare 1938, 542) and modern editors concur, some of whom omit the poem from *The Passionate Pilgrim* collection.

Dowland's signature must have attracted Halliwell-Phillipps at a time when he was not convinced that the sonnet was Barnfield's, as Boswell and others had been unwilling to admit the poem was not by Shakespeare.

Then decke me as thine owne; thy helpe I borrowe,
 Since thou my riches art, and that thou haste
 Enough to make a fertill minde lie waste.

Enough to reake a fertill minde lie waste,
 Is that huge storme, which powres it selfe on me:

Hail stones of teares, of sighes a monstrous blast,
 Thunders of cries; lightnings my wilde looks be,

The darkned beaun in my soule, which nought can see.
 The flying sprites which trees by rootes doe teare,
 Be these despaires, which haue my hopes quite waste.

Poems

Part. P. cur.

Long. 9.

Sydneys Arcadia.

Page 87.

An excerpt from a printed passage of verse annotated 'Poems', 'Pass. P. cur.', 'Song. 9.' and 'Sydney's Arcadia.' 'Thunders of cries; lightnings my wilde lookes be,' underlined. 'P.P.' is annotated at the top R.

The passage is taken from part of the second Eclogues in Lib.2, 29-38 p.107v, of *Arcadia* 1599, sung by the shepherds Histor and Damon impersonating the singing of Strephon and Klaius. The song is a lament; the singer calls on sorrow: 'Then decke me as thine owne;' and describes his tumultuous state of mind in terms of a storm.

'Song 9' is the ninth poem of *The Passionate Pilgrim* in the Variorum of 1821.

The Passionate Pilgrim

Thine eye Jove's lightning seems, thy voice his dreadful thunder,

5.11

The poem, printed fifth in *The Passionate Pilgrim*, is one of three poems in the collection taken, with slight variations, from *Love's Labour's Lost*, (see pp.92v and 93v). They are in the group of five poems in the work attributed with certainty to Shakespeare. Malone in 1780, and all later editors note the appearance of the play's sonnets in *The Passionate Pilgrim*.

The earliest known edition of *Love's Labour's Lost* was printed in 1598 (STC 22294), but 'Newly corrected and augmented' appears on the title-page and it had been performed at Court, so there may have been an earlier printing. If that is the case, the three poems could have been copied from that. Lee in 1904 suggests that the variations from the text of the play in all three indicated that they were printed from privately circulating copies, rather than from the Quarto of 1598 (Shakespeare 1938).

In the play, the King of Navarre and his companions vow to consecrate themselves to study and to a renunciation of women's society, but when they encounter the visiting French princess and her ladies they fall in love and each secretly composes amorous verses. Berowne's sonnet, 4.2.106-119, written to Rosaline, is discovered and his love revealed. In the play the line of the sonnet reads: 'Thy eye Jove's lightning bears, thy voice his dreadful thunder,' (116).

Blakemore Evans remarks on the 'sombre, conventional anguish' of sonnet 5 and comments that it is '...coloured by the play's ideas'.

No similarity has been noted by any other commentator examined but the line is undoubtedly evocative of the line in the Eclogue.

Folly-w. That's my Grandfires chiefe Gentleman i'th chaine of gold, that hee should live to be a Pander, and yet looke upon his chaine and his velvet jacket.

Leif. Then is your Grandfire rounded i'th eare, the Key given after the *Italian* fashion, backward, hee closely conveyed into his Closet; there remaining, till either opportunity smile upon his credit, or he send downe some hot caudle to take order in his performance.

Folly-w. Peace, 'tis mine owne yfaith, I ha't it.

Leif. How now Sir?

Poems.

A Mad

World

My Master

Page 88.

An excerpt of eleven lines of printed dialogue annotated 'Poems. X' (underlined) and 'A Mad World My Masters'. In the second speech 'rounded i' th eare,' is underlined and there are two letters crossed out in the penultimate line, altering the text from 'haa'te' to 'ha't'.

The extract is taken from the 1640 edition (STC 17889), *of A Mad World My Masters* by Thomas Middleton (1580-1627). The passage starts at 3.3.54-64 (Middleton 1995). The play is thought to have been written in 1604-6 for the Children of St. Paul's, entered in the Stationers' Register in 1608 and first printed in that year (STC 17888). 'As it hath bin often Acted at the Private House in *Salisbury Court*, by her Majesties Servants.' This second quarto of 1640 is a reprint, with a different title-page. The play was reprinted five times in collections in the seventeenth and eighteenth centuries.

A Mad World My Masters is a typical city comedy and the lines are in a scene in which Follywit and his lieutenant, Mawworm, plan to gull Follywit's grandfather.

The Passionate Pilgrim

This extract belongs to the group noting the use of the verb 'to round' in *The Passionate Pilgrim* 8. 51, see p.83.

20. Cicero was at dinner, where there was an ancient Lady that spake of 109 her years, and said she was but forty years old, one that sate by Cicero, round-
ed him in the ear, and said she talks of forty years, and she is far more out of question: Cicero answered him again, I must believe her, for I have heard her say so, anytime these ten years.

Page 89.

A short paragraph of prose printed in black letter numbered 20., relating a story concerning *Cicero* '...at dinner;' and 'one that sate by *Cicero*, rounded him in the ear, ...'. The piece is marked '109' and with 'X' indicating the underlined words: 'rounded him in the ear,'

This entry, which has not been identified, is a comic anecdote concerning Cicero at dinner. It is in the group of extracts illustrating the use of the verb 'to round'. See p.83 for details.

The Passionate Pilgrim

'To round' occurs in *The Passionate Pilgrim* 18.51. See p.83.

Grabbed up &c.

Harvested in the Fancies, 4^o. 1638,
P. 53, —

Grabbed age & youth
Cannot jumpe together:
One is like good lucke,
T'other like foule weather.

Page 89v.

Handwritten entry headed 'Crabbed age etc.' underlined , and 'Travestied in the Fancies, 4° 1638, P.53, -' The piece is unsigned but this hand does not appear to be Halliwell-Phillipps'. This is followed by four lines:

**Crabed age & youth
Cannot jumpe together:
One is like good lucke;
T'other like foule weather.**

The lines are taken from *The Fancies Chast and Noble* generally called *The Fancies*, a play by John Ford, published in 1638 (STC 11159) and 'presented by the Queenes Majesties Servants,' during or before 1636. The play has 'frequently, and perhaps justly, been dismissed as Ford's worst play' (Ford 1985, 28). The lines 4.1, spoken or sung by Spadone a clown-like character, are from part of a comic sub-plot; this is linked to the main plot of a hoax involving 'the Fancies', three innocent girls, supposedly kept as courtesans by Octavio, but who are in fact his nieces and in reality treated honourably by him.

The Passionate Pilgrim

There is no reference given for this entry, but it undoubtedly refers to *The Passionate Pilgrim* 12 the opening lines of which read:

Crabbed age and youth cannot live together:
Youth is full of pleasance, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.

The poem of twelve lines continues in this vein comparing youth and age, ending with a plea: '...my love is young./ Age I do defy thee. O sweet shepherd, hie thee./ For methinks thou stay'st too long.'

A number of commentators note allusions to this piece by several playwrights, Ford among them. The New Variorum records that Malone drew attention to the earliest - Beaumont and Fletcher's *The Woman's Prize* of 1613, later published in the collected *Works*, while Lee in 1905 mentions the Ford reference. McKerrow in *The Works of Thomas Nashe* Vol III records Nashe referring to the poem in 1596 (Shakespeare 1938, 547). Wells and Taylor point out that in 1628 the poem was printed with four additional stanzas as *A Maiden's Choice Twixt Age and Youth* in Deloney's *Garland of Good Will* (STC 6553.5), but no earlier edition is known (Shakespeare 1987, 455). Roe notes the entered date of 1591 in the Stationers' Register of a poem '*A Pleasant Newe Ballad Called The Maydens Choyce*'.

The New Variorum recounts the divided editorial opinion as to the author of the poem: Malone in 1780 and 1790 accepts it as Shakespeare's, but in 1821 Boswell does not, and the discussion continued during the nineteenth century with Dowden in 1883 summing up the case by saying: 'there is nothing either to prove or disprove Shakspeare's authorship'. Halliwell-Phillipps writing of 12 in the 1882 edition of *Outlines*: 'Few persons would dream of assigning it to the pen of Shakespeare' but a year later and in subsequent editions he omits this sentence (Shakespeare 1938, 546).

Dyce, editor of Ford's works in 1869, may have drawn Halliwell-Phillipps' attention to the lines in the play.

P.P.
—
90

There is a sonnet in the *Passionate Pilgrim*, commencing, "Fair was the morn," the second line of which is lost. In a copy of ed. 1640 in my possession, with Mus. notes & alterations very nearly contemporary with the date of that edition, ^{the first} the four lines of the sonnet are thus given, —

Faire was the morne when the faire Queene of Love,
Hoping to meet Adonis in that place,
Addrest her early to a certain grove,
Where hee was wont y^e sauage Bore to chase.

Page 90.

A handwritten entry by Halliwell-Phillipps concerning Sonnet IX of *The Passionate Pilgrim* mentioning that the second line of this sonnet is missing; it has thirteen lines. Halliwell-Phillipps says that in his copy of the 1640 edition there are MS notes and alterations 'very nearly contemporary' with the edition. He gives the substituted version of the first four lines:

Faire was the morne when the faire Queene of Love,
Hoping to meet Adonis in that place,
Addrest her early to a certain groue,
Where hee was wont ye sauage Bore to chase.

1-4

An expanded version of this note is printed in *Outlines* (Halliwell-Phillipps 1887, 402). He explains that an attempt was made 'late in the reign of Charles the First' to substitute three lines in the place of the two lines printed in the two early Quartos and in the 1640 edition of the poem and goes on to say that the three lines were written in the margin of his copy of 1640. This comment is quoted in the *New Variorum* (Shakespeare 1938).

The Passionate Pilgrim

Fair was the morn when the fair queen of love,
[]
Paler for sorrow than her milk-white dove.
For Adon's sake, a youngster proud and wild,

9. 1-4

The sonnets 4, 6, 11 and 13 are clearly linked together as an erotic group and are thought to be derived from *Venus and Adonis*. Early critics were divided as to whether this group was by Shakespeare. The New Variorum writes that Malone and others, including Halliwell-Phillipps in *Outlines*, accept Shakespeare 'at least tacitly,' while Boswell, Knight and as many others are in doubt. In discussing comments on the missing line, Rollins writes that in his 1843 edition Collins says that it would not be difficult to substitute a line with an ending rhyming with 'wild', but does not suggest any, but notes Bulloch writing in *Studies* in 1878 pointing out that in the Quarto edition of *Richard II* (1597) the line 'As a long-parted mother with her child' (3.2.8) appears, and this line would fit exactly in metre, rhyme and meaning with the line 'indicated by Malone save for one preposition' (Shakespeare 1938).

Modern editors describe the group as 'Shakespearean', and Roe agrees that this may be said of Sonnet 6 and the other three in the erotic group, as they are more likely to have been written in imitation of the success of the poem *Venus and Adonis* and possibly are the work of Bartholomew Griffin, more particularly as a version of number 4 appeared in *Fidessa*, Griffin's collection of 1594. Kerrigan is among others who includes this sonnet in the group of the four erotic sonnets which he says 'have been, and still might be thought Shakespearean,' and doubts with Roe that they were written by Shakespeare himself for the same reason (Shakespeare 1986, 443).

P. P. 91

Wolle sone be ther,
And brynge the bischop silver
And rown in hys 3here ;†
Alle the pour clerk
For nowt thei schul wyrche,
He that most bryngeth
He shal have the chyrch
I-wys :
Thus the stat of holy chirch
Is gyed§ al amys.

Poem on
the Tunes
of Rudo 2.
per
for

13. Whan the 3ong persoun
Is stedyd|| in hys cherch,
Anon he wolles bygynne
Feblych to wurch.
Ne schal the corn in hys berne
Be ete with no mows,

* Woo, or supplicate.
† Be taken by the head, a very common old proverbial phrase.
‡ Whisper in his ear. The phrase occurs in Shakespeare's
Sonnets. § Ruled. ¶ Stationed.

Page 91.

Lines from a printed poem with an edited commentary annotated: 'X', 'Poems', 'cur.' and 'Poem on the Times of Edw 2. Percy Soc.' Two words are underlined in the third line which reads: 'And rown in hys (-)here;' the phoneme used in Southeast Midland dialect, c. 1400 and printed as a handwritten 'z', lower case.

This phoneme is sounded as the modern English 'y' (Kurath and Kuhn 1954, 5). The language seems contemporaneous with Chaucer.

The excerpt is taken from *A Poem on the Times of Edward II*. This edition was published by the Percy Society in 1849 from a manuscript in the Library of St. Peter's College, Cambridge edited by the Rev.C. Hardwick. The poem, written in rhymed tetrameters, deplores the ruined state of the country and is deeply critical of the corrupt leadership of Church and State, in fact of the entire body of the ruling class. In a preface the editor explains that the poem was in a Folio of Homilies by Ruduphus Acton or Achedon, who is thought to have flourished around 1320, and was presented to the college by Thomas Beaufort, the half-brother of Henry IV, who died in 1425. There is, as the editor describes, an 'imperfect copy' in a manuscript in Edinburgh and which he suggests may have been a second edition printed by Wright in *Collection of Political Songs* (Preface,ii). Hardwick judges the language to be of the first half of the fourteenth century and notes allusions to the suppression of the Knights Templars, a severe famine and other social conditions which prompt him to date the poem c.1320 (*Poem on the Times of Edward II* 1849, ii-vii).

The third line of the excerpt is glossed: 'Whisper in his ear. The phrase occurs in Shakespeare's Sonnets.'

The Passionate Pilgrim

This is another note of the use of the verb 'to round' which occurs in 18.51. See p. 83. The OED gives examples of 'rown' derived from the ME 'runen'. 'Runian' is included in Sweet's Anglo-Saxon dictionary, with 'to conspire' one of the definitions, germane to the meaning here.

Enter Longanile.

The King steps aside.

What Longanill, and reading: listen care.

Ber. Now in thy likeness, one more foole appeare.

Long. Ay me, I am forsworne.

Ber. Why, he comes in like a periure, wearing papers.

Long. In loue I hope, sweet fellowship in shame.

Ber. One drunkard loues another of the name.

Lon. Am I the first, that haue beene periur'd so?

Ber. I could put thee in comfort, not by two that I know,
Thou makest the triumphery, the corner cap of societic,
The shape of Loues Tiburne, that hangs vp simplicitie.

Lon. I feare these stubborn lines lack power to moue.
O sweet *Maria*, Empresse of my Loue,
These numbers will I teare, and write in prose.

Ber. O Rimes are gards on wanton *Cupids* hose.
Disfigure not his Shop.

Lon. This same shall goe.

He reads the Sonnet:

Did not the heauenly Rhetorick of thine eye,
Gainst whom the world cannot hold argument,
Perswade my heart to this false periurie?
Vowes for thee broke deserves not punishment.
A woman I forswore, but I will prone,
Thou being a Goddesse, I forswore not thee.
My vow was earthly, thou a heauenly Loue.
Thy grace being gain'd, cures all disgrace in me.
Vowes are but breath, and breath a vapour is.
Then thou faire Sun, which on my earth doest shine,
Exhalest this vapor-vow, in thee it is:
If broken, then it is no fault of mine:
If by me broke, what foole is not so wise,
To lose an oath, to win a Paradise?

Page 91v.

An excerpt of a printed passage taken from *Love's Labour's Lost*, with the signature E 3. There is no identification and no comment.

The extract together with the poem on p.92v have been excised from a copy of the 1631 Quarto of *Love's Labour's Lost*, (STC 22295); presumably noted by Halliwell-Phillipps for their connection with *The Passionate Pilgrim*.

Part of the page includes Longaville's sonnet (4.3.42-70), printed as sonnet III in the 1599 collection of William Jaggard's *The Passionate Pilgrim*, and is one of three sonnets appearing in both *Love's Labour's Lost* and *The Passionate Pilgrim* noted by Halliwell-Phillipps. See p.87.

In this scene of the play the King and Berowne remain concealed and comment mockingly while listening to Longaville revealing his love for Maria before he reads his sonnet.

QUICKE ANSWERES.

father came often to her and sayde:
Daughter leaue your mourninge, for I haue
prouyded for you a nother husbnde, a
farre more goodly man. But she did nat
onely continue in her sorowe, but also was
greatly displeased, that her father made
any motion to her of an other husbnde.
Assone as she had buried her husbnde,
and the soule masse was songe, and that
they were at dynner, betwene sobbynge and
wepyng she rowned her father in the eare,
and sayde: Father, where is the same yonge
man, that ye said shuld be min husbnde?
Lo thus may ye se, that women sorowe
ryght longe after theyr husbondes, be de-
parted to God.

X

Page 92.

An extract of sixteen lines of printed prose headed 'Quicke Answeres.' and [p] 7, annotated 'X' indicating the underlined words: 'she rowned her father in the eare'.

The extract is part of the tenth story 'Of the yonge woman that sorrowed so greatly her husbondes deth' from a nineteenth-century edition of the anonymous *Tales, and Quicke Answeres*, a book divided into short sections each telling earthy, drily humorous stories. The facsimile title-page states that it is: 'very mery, and pleasant to rede.' The colophon notes that the work was printed by Thomas Berthelet. The original can be dated c.1532 (STC 22665).

A foreword to the edition reports that 'this curious little volume was picked up some years ago', that the original edition can be dated c.1532, 'about the time of Henry the Eighth' and that one modern limited edition entitled *Shakespeare's Jest-Book (sic)* was published in 1814. The writer quotes approvingly from the Preface of the 1814 edition in which the editor of that volume concludes that, despite the different opinions of Steevens and Reed, it is the book referred to in *Much Ado About Nothing* 2.1.120. The present editor points out that, although originally entitled *Tales and Quicke Answeres*, the book was popularly called *Hundred Merry Tales*, and could therefore be the book referred to by Beatrice:

...I had my good wit out of the Hundred Merry Tales—

2.1.119-20

Shakespeare's Jest Books, edited by W.Carew Hazlitt, was published in 1864, and contained both *A Hundred Mery Talys* and *Mery Tales and Quicke Answeres*. In the Introduction Hazlitt explains earlier misunderstandings; the 1814 publication was taken from the edition printed by Berthelet c.1532 (STC 23665) and its editor was S.W.Singer. Singer had been convinced that this book was the source of the Shakespeare quotation and that the Berthelet printing was the only extant copy. He was wrong on both points, for in

less than a year later he became aware of the edition of *Mery Tales and Quicke Answeres*, (STC 23665.5) printed by Henry Wykes in 1567, with twenty-six additional stories. Another jest book, bearing the very title mentioned by Beatrice, *A Hundred Merry Tales*, hitherto unknown, was discovered by J. J. Conybeare at about the same time (*Shakespeare Jest Books* 1864, i-ii). This collection was first printed by John Rastell c. 1525 and was licensed in 1558 and 1582. A further printing of *Tales and Quicke Answeres* by Bynneman was entered in the Stationers' Register in 1576-7, but no copy has been found (*ibid.*, v). The stories were popular and appeared in varying forms in collections, singly or in groups, as late as the eighteenth century; they had been alluded to by writers from Elizabethan times and were widely known.

This is another example of the use of the verb 'to round' from *The Passionate Pilgrim* 18. 51.

Loues Labour's lost.

That the Loner sicke to death,
Wish himselfe the heauens breath.
Ayre (quoth he) thy checkes may blowe,
Ayre, would I might triumph so.
But alacke my hand is sworne,
Nere to plucke thee from thy throne:
Vow alacke for youth vnmeete,
Youth so apt to plucke a sweete.
Doe not call it sinne in me,
That I am forsworne for thee.
Thou for whom loue would sweare,
Iuno but an Æthiope were,
And denie himselfe for loue.
Turning mortall for thy Love.

Page 92v.

An excerpt of fourteen lines of verse printed in italic type headed 'Loues Labour's lost.' There is no further identification and no comment.

This extract is the final part of Dumaine's love poem in the play (4.3.105-118) beginning: 'On a day-alack the day!', which has been taken from a copy of the 1631 Quarto (STC 22295), and also appears as sonnet 16 in editions of *The Passionate Pilgrim*, in the second section 'To sundry notes of music'. See pp.87 and 91v for the other sonnets noted by Halliwell-Phillipps, appearing in both *Love's Labour's Lost* and *The Passionate Pilgrim*.

In the play the sonnet has twenty lines, but has eighteen lines as sonnet 16 of *The Passionate Pilgrim*; Halliwell-Phillipps has omitted six lines from the preceding verso page and thus part of the poem's meaning, but his copy may have been incomplete. Dumaine is the last of the lovers spied upon in the eavesdropping scene, which completes the fun of the already comic revelation of the secret loves of the votaries.

P. 2.

93

the Court, wherefore as soon as soon as he
was risen from the Table, without delay or long
Circumstance, he rounding her in the ear, offer-
ed her a thousand Crowns, on condition she would
grant to lye with him but one night. The Gen-
t

Page 93.

An extract of five lines of prose printed in black-letter, annotated '218' and 'po[emes]', written faintly], with a cross marking 'rounding her in the ear' underlined in the third line.

This extract, which has not been identified, is part of a story and recounts an incident taking place after a dinner at Court, in which a man offers an unnamed woman 'a thousand Crowns on Condition she would grant to Lye with him but one night.'

The Passionate Pilgrim.

The extract is another of the group of extracts illustrating the use of the verb 'to round'. See p.83.

Lovers (Compliment)

1. 370.

Brother of hands. Numerous words

This note is nothing to do with the
subject. The reader is referred to
some of the previous notes in the book.

Page 93v.

A handwritten note headed 'Lover's Complaint.' and 'P. 370.' Halliwell-Phillipps, comments on Steevens' note on 'Baskets of beads' and disagrees with his interpretation that 'beaded jet' refers to the basket, the 'maund' of the poem, rather than to some of the contents of the basket.

Steevens' comment is on p. 370 of the 1821 Variorum.

A Lover's Complaint.

A thousand favours from a maund she drew,
Of amber, crystal, and of beaded jet,'

36-7

The New Variorum cites the early editors and a number of nineteenth-century commentators who have followed the 'bedded' of the Quarto, construed by Malone in 1780 as embedded or set in 'some kind of metal'; Gildon in 1710, wrote 'beded'. In the Variorum of 1821, edited by Boswell, Malone's annotation continues with an example of 'bedded' from *The Tempest* 4.1.100: '—my son, i'th' ooze is bedded' but adds that 'modern editors read — *beaded* jet, which may be right,' and Steevens, one of these editors, reads 'beaded', but also raises the idea of the basket of beads, adding: 'Baskets made of *beads* were sufficiently common even since the time of our author. I have seen many of them.' Collier in his 1843 edition suggests that bedded may be a misprint 'but as... it may mean jet set in metal, we do not alter it'. Wyndham in 1898 thought 'Bedded' to be 'probably right' (Shakespeare 1938). Most later editors including Halliwell-Phillipps, as shown above, prefer 'beaded', although some are cautious and point to Malone's interpretation. Kerrigan gives 'beaded' but says this assumes a spelling variant in the Quarto.

P.P.
94

Passionata Pilgrum

p. 400.

Hot was the day, dr.

Bright was the sun, but brighter were her eyes.

Poole's English Parnassus, 1677.

Page 94.

A handwritten entry, unlike Halliwell-Phillipps' usual hand, headed 'Passionate Pilgrim, p. 400.' followed by 'Hot was the day, etc.' with, after a space, 'Bright was the sun, but brighter were her eyes.' and at the bottom of the page: 'Poole's English Parnassus, 1677.'

This first quotation in the entry is taken from Sonnet 6 of *The Passionate Pilgrim*. The line is p.400 of the Variorum edition (Shakespeare 1821). See p.90 for discussion of the erotic group of sonnets to which critics have assigned this sonnet. Cytherea, or Venus, is depicted, lingering beside a brook in hope of encountering Adonis:

Hot was the day, she hotter that did look

7

as the extract reads 'etc.' it would seem necessary to continue considering some of the other lines; the verse continues:

For his approach, that often there had been.

8

The English Parnassus.

The second quotation from the entry is from the section under Eyes (Poole 1677, 309):

Bright was the sun, but brighter were her eyes.

The lines of the sonnet, another of the erotic group, and those of the *Parnassus* are linked by syntax, and Halliwell-Phillipps, compares the two, but it is not possible to find any

other parallel, other than the setting of a summer day with a theme of love. A clear difference between the two is that the line from *The English Parnassus* lacks the overt eroticism of the sonnet.

The New Variorum reports that Pooler in 1911 has pointed out that the subject of the sonnet is the same as one of the pictures offered to Sly in the Induction of *The Taming of the Shrew* (Shakespeare 1938):

Dost thou love pictures? We will fetch thee straight
Adonis painted by a running brook,
And Cytherea all in sedges hid,

2, 51-3

Prince and Roe also repeat the lines from the play. Many editors point out that the sonnet is in imitation of Ovid's story of Salmacis and Hermaphroditus in *Metamorphoses* 4 and Roe also draws attention to Marlowe's translation of Ovid's *Amores* 1. 5.

before king Edward.

hadys an honest ciuill woman, her neighbors would haue gone
on her purgation a great way. They would needs haue her con-
fess, then said she, I am not guiltie, would you haue me to make
me guiltie where I am not. Wet for al this, she was a trespasser,
she had don a great offence. But before I go forward with this,
I must first tell you a tale. I heard a great while agoe, a tale of
one (I saw the man y^e told me the tale not long ago in this audi-
tozie.) He hath trauelled in mo countries then one. He tolde me
that there was once a p^{er}etor in Rome, Lord maior in Rome, a
rich man, one of the richest marchants in all the Empe, and sud-
denlie he was cast into the castell Angell. It was heard of, and
euerie man whispered in anothers eare. What hath bee done?
hath he killed any man? No. Hath he medled with Alam, our
holy fathers marchandice? No. Hath he counterfeited our holy
fathers Bulls? No. For these were hie treasons. One rounde
another in the eare, and said: *Erat dices*, he was a rich man. A
great fault. Were was a goodly pray for that holy father. It
was in pope Julius time, he was a great warriour. This p^{er}etor
would helpe him to maintaine his warres, a iolly p^{er}etor our
holy father. So this woman was *Dices*, she was a rich wo-

*Latimer's
Sermons.*

No man may
traffique &
I am but by the
p^{er}etors li-
cence.

Page 95.

An excerpt of twenty lines of printed prose in black letter type headed 'before king Edward', [page] 64, and annotated 'Latimer's Sermons.' with part of two lines underlined: 'One rounded another in the eare,'.

It is the top of a page taken from the 1596 collected edition of Latimer's sermons (STC 15281), and is part of the fifth sermon in the group of *Seven Sermons* preached 'before our late soveraigne Lord, of famous memory, King Edward the sixt' in 1549. These seven sermons were given in the Lenten season of 1549 and were first published in the same year (STC 15274) and in numerous collected editions in the following years of the sixteenth and early seventeenth centuries. The quotation is part of a recounting of the whispered talk of the people in Rome speculating on the imprisonment of a merchant who was suddenly 'cast into the castell Angeli'.

Hugh Latimer (c.1485-1555) rose to eminence in the pre-Reformation church of Henry VIII, but later in the time of theological turbulence his fortunes rose and fell and although he was appointed Bishop of Worcester in 1535 he continued to be in the centre of controversy. Towards the end of Henry's reign his reputation was at its lowest, he resigned his bishopric in 1539 and following the execution of many of his friends he was imprisoned in the Tower. He returned to favour on the accession of Edward VI, and resumed his popular preaching. In 1548 he was appointed to a committee to examine heretics in company with Thomas Cranmer and in the previous January the House of Commons had petitioned the King on his behalf for the restoration to him of his former bishopric of Worcester; Latimer declined this, preferring to remain at Court where his preaching was in demand. On the accession of Queen Mary in 1553, he was again called to account for his beliefs and, having been committed to the Tower in that year, after many interrogations was sentenced to death and executed in Oxford in 1555 (DNB).

The Passionate Pilgrim

This reference to 'rounded' is another in the group of quotations that Halliwell-Phillipps selected to illustrate the verb 'to round' in *The Passionate Pilgrim* 18 .51. See p.83.

The Image of my grave each foot we move, *L. & Guard.*
Goes to it fill: each houre we leave behind us,
Knols sadly toward it: My noble Brother, *Poems*
For yet mine innocence dares cal ye so,
And y^e the friends to verue, that come hither, *Can*
The Chorus to this Tragick Scæne behold me, *Phenix*
Behold me with your iuice, not with pittie, *& Turtle*
(My cause was ne'r so poore to aske compassion,)
Behold me in this spotlesse white I weare,
The Embleme of my life, of all my actions,
So ye shall finde my story, though I perish:

The Knight of Malta

Page 96.

A printed passage from a play with rules to left and right annotated 'The Knight of Malta', 'Poems', 'cur' and Phenix & Turtle', with part of the fifth line underlined.

This extract is taken from *The Knight of Malta* printed in the Beaumont and Fletcher collected works of 1647, 2.5.27-37.

The Chorus to this Tragick Scæne... [behold me,]

The lines are spoken by the falsely accused Oriana, in a speech defending herself to her brother the ruler and appealing to him, while addressing both him and the people gathered, as she goes to the scaffold.

The Phoenix and Turtle.

The parallel phrase in the poem occurs when Reason, who is confused and defeated by the unity of the lovers, in love and death, in admiration composes a funeral dirge for them:

As chorus to their tragic scene.

52

This phrase in the play, with one word change, is the same as that in the poem and is probably a direct quotation.

from paine. Musicke therefore moueth men to mirth ^{seth melan-}
and abateth the heauie humour of melancholie. But choly. Poems.
how causeth musicke sorow and sadnesse? What are
Hieremies lamentable threens, but a sorowfull song brea-
thed ouer the citie of Hierusalem? What are *Dauids* pe-
nitentiall Psalmes, but monefull anthemes inclining the
soule to sorow for sinne? What are funebriall accents, *the Mide*
but ruthful lamentations for our friends eclipsed? What 1604

Page 97.

An excerpt of eight lines of printed prose annotated 'Poems.' 'X', and 'Wright's Passions of the Minde 1604', with 'threens' underlined in the fourth line.

This piece is taken from *The Passions of the Minde in Generall* by Thomas Wright, published in 1604 (STC 26040), and is an extract from the Fifth Book p.163, 11-18: 'Wherin are delivered the means to move Passions.' with 'musicke causeth melancholy.' printed in the margin. The author writes of the effect of music and deals with the questions of how it 'causeth mirth' and melancholy, mentioning Jeremiah's 'lamentable threens'. A threen or threne was a dirge or song of lamentation, the earliest entry in the OED is dated 1432.

Little is known of Thomas Wright (*fl.* 1604), but he is described as 'a protégé of Henry Wriothesley, the third Earl of Southampton', to whom he dedicated this work, hoping that he might be 'delivered from inordinate passions'. In addition there were commendatory verses written by B. I., who it is suggested may be Ben Jonson (DNB).

The Phoenix and Turtle.

The word 'threen' occurs in *The Phoenix and Turtle* and does not appear elsewhere in the poems of Shakespeare. The Threnos or Threne are the five final mournful verses at the end of the poem in three lines of iambic lines of four feet, intoned by Reason who is amazed and 'confounded' by the undying love and complete union of the phoenix and the turtle. Halliwell-Phillips has chosen to make a note of a contemporary use of the word, but the connection has not been noticed by other editors and does not appear to have any other significance.

P.P.
98

Nightingale and Thorn (Vol. iv., p. 175.), by
A. W. II. :—

“ Every thing did banish moan,
Save the nightingale alone :
She, poor bird, as all forlorn,
Leaned her breast up-tid a thorn,
And there sung the dolefull’st ditty,
That to hear it was great pity.”

Shakspeare: *Passionate Pilgrim*, xix.

W. J. BERNHARD SMITH.

Temple.

The earliest allusion to this fable, that I know
of, occurs in the *Passionate Pilgrim*, Sect. xix.

Ovid, in his version of the fable of Tereus, does
not introduce the thorn ; so probably the allusion
is not classical.

Apollodorus also gives this myth, but I have
him not to refer to.

II. E. II.

John,
111

Page 98.

A short printed extract headed '*Nightingale and Thorn* (Vol iv., p.175.), by A.W.H.' followed by six lines of poetry ascribed to 'Shakspeare: *Passionate Pilgrim*, xix.' annotated 'Poems' and 'cur'.

This extract is excised from *Notes and Queries*, of 27th September 1851, 242, comprising two replies from correspondents to a question by A.W.H. published on 6th September 1851, 175. For details of *N&Q* see p.53.

The poem is referred to as xix, but is 20 in all the modern editions. Some editors in the past did not retain Jaggard's numbering, and the correspondents may have used editions which numbered this poem as 19. The questioner cites Byron and Browne and asks for the origin of the fable of the Nightingale and the Thorn. He goes on to say that the 'fiction cannot be classical'. The reasons for this he finds obvious, presumably because he is not aware of it in any classical writer, or it may have certain Christian associations.

The first reply by W. J. Bernhard Smith is a simple quotation, without further comment, of six lines from *The Passionate Pilgrim*, 20, referring to the nightingale, who '...all forlorn/ Leaned her breast up-till a thorn'. The second reply from H.E.H. also cites the Shakespeare reference, which the correspondent says is 'the earliest that I know of,' and goes on to say that because the thorn is not included in Ovid's fable of Tereus, he supposes that 'the allusion is not classical.' He says that the Tereus story is in Apollodorus.

Of the many of that name mentioned in the classical dictionaries, Apollodorus of Athens (c.180- later than 120 B.C), is no doubt this Apollodorus. He is described in the *Oxford Classical Dictionary* as a grammarian, 'a scholar of great learning and varied interests' and the author of works concerned with a variety of subjects which were highly regarded. Fragments of his treatise *On the Gods* and a *Chronicle*, a history from the fall of Troy, survive. The *Biblioteca*, a study of the established Greek mythologies, had been traditionally ascribed to him; authorship was doubted by earlier commentators but the work is more recently thought to be from the 1st-2nd century A.D (The Oxford Classical

Dictionary 1996). The tale of Tereus is recounted, but there is no mention of the thorn (Apollodorus 1926, 2,101).

In earlier literature there are allusions to the Nightingale and the Thorn in several works of John Lydgate (c.1370-c.1449), and in Gavin Douglas' translation of *The Aeneid* which dates from 1513 (Whiting 1968, N112). Tilley cites quotations from Shakespeare and from Giles Fletcher in 1610 (Tilley 1950, N183).

The Passionate Pilgrim

Poem 20 is now ascribed to Richard Barnfield (1574-1627). It first appeared in 1598 in *Poems: In Divers Humors.*, and was reprinted in *England's Helicon* in 1600, with the last thirty lines omitted. The New Variorum describes disagreement among editors on the authorship in the past: Malone did not include the poem among Shakespeare's works in 1790, and opinions have been at odds for much of the nineteenth century; Collier changed his mind between 1843 and 1858. The question subsided gradually in favour of Barnfield and seemed finally laid to rest by H.C. Beeching in *The Athenaeum* of 1901 (Shakespeare 1938, 556-8).

Recent editors have settled on Jaggard's order and versions of the poems, sometimes omitting this poem, but when it is included it appears as 20, the work of Barnfield.

The same book will, I believe, help us to the meaning of the following obscure passage in Shakspeare's *Passionate Pilgrim*. P. 734. Mr. Malone's edition.

“ And thou, treble-dated crow,
That thy fable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.”

Mr. Steevens says, “ I suppose this uncouth expression [*with the breath thou giv'st and tak'st*] means, that the *crow*, or *raven*, continues its race by the *breath* it gives to them as its parent, and by *that* which it takes from other animals: i. e. by first producing its young from itself, and then providing for their support by depredation.

Thus in *K. John*:

“ ——— and vast confusion waits
(“ *As doth a raven on a sick-fallen beast.*)
“ The imminent decay of wrested pomp.”

“ This (says Mr. Steevens) is the best I can make of the passage.”

The explication I allude to is in p. 397, of Swan's *Speculum*: these are his words.

“ Neither (as is thought) doth the raven conceive by conjunction of male and female, but rather by a kinde of *billing at the mouth*, which Plinie (Lib. X. cap. 127) mentioneth as an opinion of the common people; &c.”

As to their providing for the support of their young by depredation; it is said in the preceding page of Swan's work, that “ she (the raven) is noted for an unkinde bird to her young ones, expelling them out of their nest before their full and compleat time, leaving them to themselves before they are able to shift.”

In page 397, Swan says, that under the Latin name *Coryus*, “ we comprehend the crows as well as the ravens.”

P.P.
99

Page 99.

A printed page of commentary annotated 'P.P.' together with the page number of the notebook at the bottom and a faint '99' at the top left hand corner. The remains of a marking are on the opposite side of the page which look as though this has been cut off ; it is probably the down-stroke of the 'P' of 'Poems', which is a customary annotation of Halliwell-Phillipps and has no significance.

The extract has not been identified. It is discussing, or has alluded to, a book which will help to explain 'an obscure passage' in 'Shakspeare's *Passionate Pilgrim*. P. 734. Mr. Malone's edition.' A quotation is then given of the fifth verse of *The Phoenix and Turtle* by the commentator, not commented on by Halliwell-Phillipps, as Malone printed the poem as XX of *The Passionate Pilgrim* in the edition of 1780.

The Phoenix and Turtle.

And thou, treble-dated crow,
That thy sable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.

15-20

The writer goes on to quote Steevens' explanation of what he calls 'this uncouth expression' in the third line: 'With the breath thou giv'st and tak'st' and recounts Steevens' gloss. Steevens wrote in 1780, without much conviction, that the lines might describe the care bestowed on their young by the crow family, from the first breath the parents give to the breath they take from other animals to sustain the young. He goes on to instance a scavenging raven in a passage from *King John*, although there is nothing to show from this that it was done on behalf of the young.

The commentator writes that the book is 'Swan's *Speculum*' and cites pp.396 and 397, recounting the belief to be found in Pliny who says that 'the common people' believed the crow family to mate by 'billing at the mouth'. This is a refutation of Steevens, given further force by Swan's report that the parents, far from being beneficent to their young, cast them from the nest before they are fully grown 'leaving them to themselves before they are able to shift.'

See section 4 of p.3v for details of Swan's *Speculum Mundi* and the lines from *The Phoenix and Turtle*.

The shining morn bewrays unto the gloomy world her face
Before the lamp of light. Above the earth uprear'd his flaming
When the rathe morning newly now awake, (head,

Scarce with fresh beauty furnished her brow,
Her self beholding in the general lake,

To which she pays her never ceasing vows,

Scarce had the Sun dried up the dewy morn,

And scarce the heard gone to the hedge for shade. | *Pars. Pilg. A.*

The early Lark mounts from the fullen earth, | *Sonnet 29.*
And sings her hymnes to welcome in the light,

The prime of day breaks through the pregnant East.

The Sun doth rise,

And shuts the lids of all heavens lesser eyes.

With quivers Nymphes adorn

Their active fides, and wake the morn

With the shrill Musick of their Horn.

English

Parnassus, 1677.

Page 99v.

Sixteen lines of printed verse annotated 'English Parnassus, 1677.' with strokes at the side of lines 7-8 annotated 'Pass. Pilg. 4.' and 9-10, annotated 'Sonnet 29.'

This extract is the last of a group taken from the 1677 edition of *The English Parnassus*, and is from the section under Morning/Aurora.

The Passionate Pilgrim

The lines from the quotation are an exact repeat of the first two lines of *The Passionate Pilgrim* 6, with the exception of a full-stop at the end of the second line replacing the comma which allows the verse to continue.

Scarce had the sun dried up the dewy morn,
And scarce the herd gone to the hedge for shade,

1-2

Halliwell-Phillipps has numbered the poem 4, an understandable slip as the two poems are concerned with incidents involving Cytherea, or Venus, and Adonis. He numbers this poem as 6 in a brief discussion of *The Passionate Pilgrim*. See p.94 for the other entry relating to the poem. Coupling it with 7, he says that 'the only early copies of these, which are known to exist' are in the two first printings and in the 1640 edition (STC 22344), and goes on to say that while this poem is headed in the latter 'cruell deceit', it is 'cruell bashfulnes' in his manuscript copy of the same edition (Halliwell-Phillipps 1887, 401).

The poem was accepted by Malone as Shakespeare's but not by Boswell, and later commentators divided their opinions almost equally between the two. Halliwell-Phillipps joined the former group, and felt as Furnivall put it that the poem was 'worthy of Shakspeare' (Shakespeare 1938, 541).

Sonnet 29.

... and then my state
 Like to the lark at break of day arising
 From sullen earth, sings hymns at heaven's gate;

10-12

The lines are preceded by the poet's description of the gloom and despondency that overtakes him and the morbid psychological mood to which he descends until he thinks of his friend: 'haply I think on thee...'

As frequently occurs in *The English Parnassus* the lines are a close approximation to the lines in the Sonnet, taking the words, and to a limited extent the meaning, from their context and making them strangely flat by missing the rise of the lines in the sonnet as they soar towards a climax of movement. The upward movement of the rise in spirits of the poet from a depressed, morbid state to a joyous realisation of his richness in the possession of the 'sweet love' that he remembers is his, is related to the glorious arising of the lark, so that his psychological state and the lark and the sonnet are bound together in a joyous ascent.

Inevitably, the words bring a reminder of the song in *Cymbeline* 2.3.19-20; Malone in 1780 mentions this and in 1790 remarks that Isaac Reed drew attention to Lyly's *Campaspe* of 1584 V.i, and says Milton imitated these in *Paradise Lost* V. 197 (Shakespeare 1944). Kerrigan also refers to *Cymbeline* and says 'the lark almost is the sun, rising above the rim of earth before dawn'. Blakemore Evans notes the play on 'state': the mental state and the 'state' of kings' in line 14 and the 'outcast state' or status of line 2. The Quarto had been printed with parentheses at line 11, but these were removed in the printing of 1640 and editors have been divided as to whether to retain them. Percy Simpson in his book on punctuation in Shakespeare of 1911 says that editors have no right to alter the Quarto punctuation (Shakespeare 1938). Ingram and Redpath record differences between modern editors: some remove parentheses, some close after 'day', others use commas.

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